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THE ENGRAVED WORK  
OF  
J. M. W. TURNER, R.A.  
*VOL. I*



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J.M.W.Turner R.A. at the age of 23  
Painted by himself. National Gallery

THE ENGRAVED WORK  
OF  
J. M. W. TURNER, R.A.

BY

W. G. RAWLINSON

AUTHOR OF "TURNER'S LIBER STUDIORUM, A DESCRIPTION  
AND A CATALOGUE"

VOL. I

*LINE ENGRAVINGS ON COPPER, 1794—1839*

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## PREFACE

I HAVE endeavoured in this Catalogue to give as complete information as my present knowledge permits, concerning the entire engraved work of J. M. W. Turner, R.A. But as that consists of nearly nine hundred examples, it will be readily seen that absolute accuracy in all details is hardly to be hoped for. I do not think that many engravings after Turner will be discovered which are not included here, but the publication of this Catalogue will probably bring to light collections at present unknown to me, containing certainly many Trial Proofs, and very possibly some 'States,' which I have never seen.

A second volume is in preparation, and a third may perhaps be required; a General Index will be given at the end. These, with the '*Catalogue of the Liber Studiorum*' (a revised edition of which was published in 1906), will embrace the whole engraved work of Turner executed during his lifetime and the period immediately following his death.

I have not attempted any illustrations. None of the reproductions of Turner's Line Engravings which I have yet seen have appeared to me to give any true sense of their luminousness and delicacy; nor have the Mezzotints fared much better. More satisfactory results might probably be obtained by photogravures of the same dimensions as the originals, but the size no less than the cost would be prohibitive.

It is my pleasant duty to thank many friends for their help in what, if it is an arduous task, is also a labour of love. To Mr. D. C. Lathbury I am indebted not only for sound criticism, but also for a sometimes-needed spur; Mr. Sidney Colvin's experienced advice has been from time to time of great service; Mr. C. F. Bell, of the Ashmolean Museum, Oxford, Mr. H. S. Theobald, K.C., Mr. A. J. Finberg, Mr. C. Mallord Turner, and Mr. Francis Bullard, of Boston, U.S.A., have all contributed information, and Mr. Edward Dillon's aid has again been invaluable. Mr. Frank Short, A.R.A.—whose knowledge of all engraving processes, past and present, is even greater than was Turner's—has explained many difficult technical points, and has very kindly read the proofs of that portion of the Introduction which deals with technique. Mr. Whitman of the British Museum has aided in the solution of some puzzling problems of detail, Mr. W. Ward, of Richmond, has supplied useful particulars of engravings which from time to time have passed through his hands, Mr. Algernon Graves, whose firm was so long connected with Turner, has cleared up some obscure questions relating to the later engravings, and Messrs. Agnew have kindly furnished me with the latest particulars of recent changes in the ownership of important drawings. My thanks are also due to Mr. Ruskin's Executors and to his publisher, Mr. George Allen, for their permission to quote from his writings.

W. G. RAWLINSON.

LONDON. *October, 1908.*

# THE ENGRAVED WORK OF J. M. W. TURNER, R.A.

1775 - 1851

## INTRODUCTION.

TURNER is largely known to the world through his engravings; much of his most important work was done for the engraver, and under his influence the translation of landscape into black-and-white was carried to a higher point than it had ever before reached. Probably no painter before him so well understood the methods, the capabilities, and the limitations of engraving; certainly none ever devoted an equal amount of time and care to the reproduction of his works.

From his boyhood to his latest years Turner was connected with this branch of art. At nine years old his drawings, exposed in the shop window of his father the barber, in Maiden Lane, attracted the attention of the customers (among whom was the painter Stothard), and it was decided that the boy should be brought up as an artist. His first training probably was in the workshop of John Raphael Smith, the great mezzotint engraver, who was also a printseller. Here Turner and his fellow apprentice Girtin were employed chiefly in colouring the aquatint and mezzotint plates then so much in vogue, but there is no doubt that in Smith's work-room he also acquired a general knowledge of engraving processes, which stood

Turner's early connection with engraving.

him in good stead throughout his life. When, a few years later, he commenced his famous 'Liber Studiorum,' not only was he able to execute in a masterly way the foundation etchings which his engravers required, but dared not themselves attempt, but also, with his own hand, he completed in mezzotint eleven of the finest plates. His corrections and instructions on the trial proofs which from time to time his engravers submitted to him, also show that from the first he was familiar with their terms and methods. As will be seen hereafter, these instructions, in which he almost invariably took pains to explain his *reasons* for the alterations which he required, educated the artists who worked under him as no engravers had ever been educated before. And the gain was a double one. Not only were they taught by Turner, but, in teaching and correcting them, he himself learned how most effectively to draw with a view to translation into black-and-white.

Landscape  
Engraving  
at the end  
of the XVIII  
century.

Turner was born in 1775, at which time William Woollett stood at the head of all landscape engravers. His fine interpretations of the pictures of Claude, Poussin, and Wilson had gained him a high reputation, not only in England, but throughout the Continent. He died in 1785, but his influence dominated the English school of engraving at the end of the eighteenth and the beginning of the nineteenth century. His work was always strong and masterly, although it has not the delicacy nor especially the luminousness of the men who were to succeed him.

From the middle to the end of the eighteenth century Mezzotint engraving was at its zenith in England, in the hands of McArdell, Valentine Green, John Raphael Smith, and other well known artists. But it was as yet almost confined to portraiture, and although, as will be seen, Turner on several occasions successfully employed it for

landscape—notably in his ‘*Liber Studiorum*’ and ‘*Rivers of England*’—yet throughout his life, his works, large and small, were reproduced mainly in Line Engraving. Had the commercial conditions been equal, he would probably have employed Mezzotint more frequently, as its breadth of treatment lends itself in many ways to the expression of some of the most characteristic features of his art. But the comparatively small number of good impressions which the process yields was doubtless practically fatal to its general use, especially for the book illustrations which form so large a part of Turner’s work in black-and-white. He was in fact compelled from the first to accept Line Engraving as his method, and it will be seen how in the hands of the able men who worked under his influence and direction, it gradually advanced in brilliance and distinction, until it reached the high point of ‘*The Southern Coast*,’ the ‘*Richmondshire*,’ the ‘*England and Wales*,’ ‘*Rogers’s Poems*’ and ‘*Italy*,’ ‘*The Rivers of France*,’ and some of the large plates produced during his later years.

As the great majority of the works which will be described in this Catalogue were executed in one or other of the two processes just mentioned, it may be useful here to describe their widely differing methods.<sup>1</sup>

‘Line Engraving’ is so designated because its effects are primarily obtained by *lines* cut on the surface of a metal plate by a tool called the burin or graver. The early masters of the art—Dürer, Lucas van Leyden, and the first Italian engravers—worked in what is now known as ‘pure line,’ i.e., they actually cut with their own hands every stroke or dot which appears on the prints bearing

Method of  
Line En-  
graving.

<sup>1</sup> I am deeply indebted to Mr. Frank Short, A.R.A., who has most kindly revised these notes, and given me information on many technical points, which could only have been afforded by an artist familiar with every kind of black-and-white work.

their names. But in the seventeenth century (or possibly before) it was discovered that the earlier stages of this necessarily slow and laborious process could be far more quickly and easily executed by the method known as 'Engravers' Etching,' and for the last 250 years or more, the usual procedure of the line engraver has been as follows:

(1) An accurate outline-copy of the picture to be engraved, reduced to the exact size of the engraving required, is made (generally by the engraver but sometimes for him) in pencil or crayon on smooth paper. Accuracy in the reduction is obtained by dividing the picture itself by cross threads into small squares of from one to two or three inches each, each of which is numbered; these squares and numbers are then drawn to the smaller scale on the paper of the copy, and the drawing is completed, square by square, until it exactly corresponds (but on its smaller scale) with the picture. This copy, or a tracing of it, is now rolled by a press over a plate of hammered copper or steel, on which a thin layer of wax has previously been laid, and by this means every line or touch on the copy is imprinted on the surface of the wax. The plate is now ready for engraving.

(2) The engraver with his 'point'—a tool which is simply a large needle with a steel or diamond tip—then goes over the design which he sees before him imprinted on the wax, the point as it advances removing the wax and leaving the engraver's lines showing as bare, shining metal below. Some are only outlines, but most are in *sets of lines in varying directions*, by which means 'tone' is obtained.

(3) The plate is then immersed in a bath of diluted nitric acid, which eats into these lines (now unprotected by wax), and in so doing reproduces them on the surface of the plate, all the rest of which remains protected by its covering of wax. The finer lines need but a very short

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exposure to the acid, and have quickly again to be covered with wax—‘stopped out’ as it is termed—but the dark ones, in proportion to their darkness, require many repetitions of the bath, each successive stage being ‘stopped out’ with wax as it is completed. This process—which is the distinguishing feature of all Etching—is termed ‘biting-in.’ It needs extreme skill on the part of the operator, as the gradations in the strength of the lines demand the greatest judgement and delicacy in manipulation, and there is moreover always a risk of the acid penetrating on to the metal where it is not intended, should the wax not have been properly laid. Such special aptitude does it require, that it was formerly often entrusted to some engraver known to be expert at it, and his name, with the word ‘*Aquafortis*’ after, may not unfrequently be seen on the early stages of a line engraving.

Even the burin work which comes after was sometimes ‘bitten-in’ to enforce it. This is peculiarly hazardous, as only the most delicate film of wax can be laid over an already engraved plate. The late Mr. Goodall, R.A., whose father executed some of Turner’s large engravings and the greater part of his finest vignettes, told me that he well remembered in his early days what anxious times for the family ‘biting-in days’ were.

An impression of a line engraving taken at this stage is usually called the ‘Open’ or ‘Preliminary’ Etching. These are generally hard and monotonous in effect, being in fact mainly very skilful tracings, intended as a foundation for subsequent work. They are never ‘free,’ but are drawn with the needle resting against a ‘straight-edge.’ They must not be confounded with the altogether higher productions of the great Painter-Etchers, such as Rembrandt and his successors, who draw with the needle on the wax with a free hand, just as they would paint an oil or water-colour picture with the brush.

(4) The preliminary etching completed, the real engraving of the plate begins. This is accomplished mainly with two instruments, the more important of which is the burin or graver, and the other the 'dry-point.' The burin is a steel tool about five inches long, tapering to a triangular point and set in a hollow, semicircular, wooden cap. With this cap resting against the palm of his hand, the engraver pushes the point of the burin before him through the lines already bitten by the acid on the plate, every stroke cutting away before it a minute shaving or fragment of metal. By going over the etched lines in this way again and again, they are gradually deepened (and consequently darkened) as required; cross-lines, dots, hatchings, and shadings are also added where necessary. The lighter parts of an engraving—such as the clouds—are seldom etched, but are usually executed entirely with the burin or the 'dry-point.' The latter is virtually an etching needle, but it is used without acid, hence its name. It is required for the most delicate lines of all, such as those of the sky, the reflections on water, etc. In Turner's vignette engravings it was extensively employed. A tool called a 'burnisher' is also needed. This is a highly polished piece of steel of an oval section tapering to a point; it is used to rub down and so lighten lines, or parts of lines, which may be too dark.

Formerly, nearly, if not the whole of the sky was executed either with the burin or dry-point, involving a very great amount of labour over the large open spaces, but early in the last century this labour was much reduced by the invention of the ingenious 'ruling machine.' This produces by mechanical means, the fine close, parallel lines by which so much of the sky is usually represented. It was employed on many of Turner's later engravings. Although machine ruling is often fairly effective, it need hardly be said that it always misses the sensitiveness and refinement of a skilful engraver's hand.

The 'human element' in any work of art can never be eliminated without some sacrifice.

The tone, quality, and colour of a line engraving mainly depend upon the burin or dry-point work. Occasionally, in a master's hand—for example in Middiman's *High Street, Oxford*, and especially in the late Mr. Barlow's *Vintage at Macon*, both prints after Turner—the preliminary etching is so strong and so artistic as to be often preferred to the finished plate: this however rarely happens. The great feature of Turner's line engravers from Pye's time onwards was the skill they displayed in continually changing the direction of their sets of lines, in order to express changing form in similar tones; yet not doing it suddenly, but imperceptibly, so as to avoid its being unduly noticeable.

With all the saving which etching effects in the earlier stages, the labour of engraving a plate in line is enormous, and the work itself very hard and tedious. The large prints after Turner and other painters of his time occupied never less than two years each in execution, and often more, and the cost and delay which this involved was doubtless one of the causes which led to the disuse into which the art has now fallen.

Turning now to Mezzotint, we find the procedure very different. It may be said that the fundamental distinction between the Mezzotinter and all other engravers—whether in Line, Etching or Stipple—lies in the fact that whilst each of the latter, in his own way, produces his effects by gradually darkening a *white* surface with black lines, hatchings, or dots, the former starts with a *black* surface, which he, as gradually, lightens. In a word, he works from dark to light, and they from light to dark.

The mezzotinter, like the line engraver, first makes an accurately-reduced copy of the picture which he has to engrave. He next proceeds to roughen the entire sur-

Method of  
Mezzotint  
engraving.

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face of his copper or steel plate by means of a tool known as a 'rocker.' This resembles a chisel, the edge of which is a segment of a circle (like the rocker of a cradle) consisting of very fine sharp teeth, not unlike a tooth-comb. By continually working this backwards, forwards, and across the plate, in every direction and at all possible angles, an immense number of infinitely minute points are raised all over its surface, so that if it were then inked and a sheet of white paper rolled over it, the paper would come from the press perfectly black. This roughening process is called 'laying the ground.'

The engraver next divides the 'grounded' plate into small squares, by ruling over it in soft chalk or pencil, lines exactly corresponding with those on his copy; he then traces, lightly but with extreme accuracy, on the surface of the metal, the leading outlines of his subject. Sometimes these outlines are etched, *i.e.*, 'bitten-in,' with acid, before the mezzotint ground is laid—as for example in the plates of Turner's 'Liber Studiorum'—but this is rarely done.

As has just been said, the copper-plate at this stage would print absolutely black. Accordingly, the engraver's task is now, by gradually scraping away the innumerable minute raised points on the copper, to reduce that absolute blackness through varying gradations corresponding to the varying shades on the picture, until he reaches the highest lights, where the points have to be completely removed. The metal in these places, being now once more perfectly smooth, prints pure white; in the dark parts of the print, the points have been left by the engraver so proportionately high as to catch more or less ink as may be necessary.

For removing the points and roughnesses on the copper, the engraver uses two or three tools of different sizes known as 'scrapers,' and for polishing the plate for the high lights, a 'burnisher.' It may be imagined how

minute and delicate are all the intermediate stages between absolute black and absolute white, and what skill is required thus entirely to reverse in engraving the procedure by which the picture or drawing was originally produced.

In all methods of engraving, whether by the scraping and burnishing of Mezzotint as just described, or by Line Engraving as previously explained, the artist requires from time to time to see the effect in black and white of his work, which is visible to him only as a gleaming picture on the face of the metal. For that purpose what are termed 'Trial' or 'Progressive' Proofs are taken at various stages by the plate-printer. He first covers the plate with ink of a greasy nature, which he applies with a soft leather pad. Much of this ink is then wiped off with a soft, open-textured, linen cloth made for the purpose, but some is of course left in the lines of the line-engraving plate or adhering to the minute points on the mezzotint. Great judgement and experience are required for this 'wiping' as it is termed, especially in mezzotint plates, as according to the amount of ink left in the various parts of the metal, the darkness or lightness of the corresponding part of the impression will be largely affected.

The Printing of engravings.

After wiping, the plate is laid face upwards on the bed of the press, and a damped sheet of plate-paper is forced into close contact with it, by being passed under a revolving roller. Great pressure is used, and several thicknesses of blanket are interposed between the paper and the roller. The elasticity of the blanket actually moulds the damp paper into the hollows on the plate. In addition, the ink on its surface is picked up. The distinctions between the various impressions which succeed one another will be dealt with, along with similar technical questions, in the Explanatory Notes which precede the Catalogue.

The first engravings after Turner.

The earliest engravings after Turner are to be found in 'The Copper-Plate Magazine' (afterwards called 'The Itinerant'), one of the many small illustrated serials which had come into vogue at the end of the eighteenth century. Over the previous generation, the stately classical landscapes of Claude Lorraine and Gaspar Poussin had held sway, but in England a new, and what may be termed a 'romantic,' interest had lately arisen in the natural scenery of the country, in its ancient Gothic cathedrals, in the remains of its many mediaeval castles, and its beautiful ruined abbeys. A school of painters, chiefly in water-colours—'topographical draftsmen' they were usually called—devoted themselves to the representation of such subjects. Of these Paul Sandby R.A., John Cozens, Thomas Hearne, and William Dayes were the leaders, while Malton, Rooker, De Loutherbourg and others were prominent members. Their work was characterized by great simplicity of design, and their colouring limited to the pale tints familiar to all students of the Early English school; but this simple style and unpretending colouring were generally accompanied by careful draughtsmanship and skilful composition; often also by true poetic feeling. They were largely occupied in supplying designs for books illustrating the scenery and antiquities of Great Britain, which were at this time in great request.

'The Copper-Plate Magazine' was the joint venture of John Walker, the engraver of most of the plates, and Harrison and Co., a city firm of publishers. Many of the artists named above were employed on it, together with not a few amateurs; the latter (as now in cricket) were amusingly distinguished by an 'Esq.' after their names. Turner received his first commission in 1793. He was then eighteen, and had been for three years a student and a regular exhibitor at the Royal Academy, where his

water-colours had already attracted considerable notice. He started at once to make drawings for the work, his remuneration, it is said, being fixed at the rate of two guineas for each plate, with a small allowance for travelling expenses—it being stipulated that every drawing should be made on the spot. Between 1793 and 1798, while engaged on this and similar work, he went west as far as Swansea; north, as far as Carlisle; east, as far as Ely; and south, as far as Rochester. He travelled mostly on foot, with his drawing materials and his scanty wardrobe slung in a bundle over his shoulder, and usually carrying his fishing-rod. Turner was a keen angler and throughout his life he rarely lost an opportunity of introducing a fisherman whenever he painted any form of water. Even in later life, when his figures were treated merely as points of light, colour, or composition, and were usually very carelessly drawn, the angler was always an exception, and he will be found invariably depicted in some characteristic attitude which a fisherman will at once recognize. Alaric Watts, a contemporary, says of him:<sup>1</sup>

“He walked twenty to twenty-five miles a day, sketching rapidly on his way all striking pieces of composition, and marking effects with a power that daguerreotyped them in his mind. There were few moving phenomena in clouds and shadows that he did not indelibly fix in his memory, though he might not call them into requisition until years afterwards.”

Walker was a poor engraver. Only a few of Turner’s drawings for the ‘Copper-Plate Magazine’ have survived, and most of these have greatly faded, but the one or two which are still unimpaired show that the translator has entirely failed to render the charm of these early works. No one seeing the prints would imagine from them the

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<sup>1</sup> ‘*Liber Fluviorum*,’ 1857, preface.

delicate beauty of the pale blues, greens, and browns of the originals, nor the dainty precision of the drawing of the figures—so different from those of Turner's later years! Yet although the prints are small and poorly engraved, they are far from unattractive. Their old-world look gives no doubt a fairly accurate and often an artistic record of an England which must then have been almost everywhere picturesque—Sheffield and Birmingham even included.

From 1794 to 1798 Turner continued to supply occasional illustrations to magazines and various topographical works, but his delicate and careful drawings were reproduced mostly by inferior craftsmen, and it was not until 1799 that he became associated with an engraver worthy of his then fast rising reputation.

The 'Oxford  
Almanacks,'  
Basire, 1799.

In that year he was commissioned by the University of Oxford to supply the heading to the official broadsheet Almanack of the University.<sup>1</sup> For more than a century the Oxford Almanacks had been embellished with a representation of the interior or exterior of some building connected with the University or the City, or of some view in the immediate environs, the drawings for which had been furnished by the leading water-colour artists of the day. From 1799 to 1811 these, with one exception, were supplied by Turner, but one of his designs, *The Quadrangle of Balliol College*, was considered unsatisfactory by the authorities, the Master of the College having objected that the sunlight could not fall on the buildings in the way in which it had been represented by Turner. As Turner would doubtless have strongly objected to make any alteration on such grounds, and the drawing

<sup>1</sup> An interesting and exhaustive history of the 'Oxford Almanacks,' by Mr. C. F. Bell, will be found in the 'Art Journal' of August, 1904.

moreover had already been paid for, the design was handed over to O'Neill, another water-colour artist, who arranged it to suit the official view, and it appeared in the Almanack of 1809 under his name.

The engraver to the University was James Basire, the second of his name, an artist of good standing, whose strong, masculine style continued the best traditions of the school of Sir Robert Strange and William Woollett. Although his handling was at times inclined to be dark, and his skies hard as compared with those of later engravers, yet his careful drawing and brilliant touch did justice to the breadth of composition and the splendid architectural draughtsmanship of Turner's designs, all of which are preserved in the University Galleries. In fact, Basire's work is nowhere to be seen to better advantage than in early impressions of these Oxford Almanacks. *The Chapel of Merton College*, *The Quadrangle of Oriel*, and *The Hall of Christ Church* may be cited as especially attractive. It should be added however, that in these, as in all engravings on copper, the quality of the engraver's work can only be seen in the early impressions. With so soft a metal, the friction inevitable in printing soon destroys the first brilliance of effect; in the case of an almanack, where a large number of copies would necessarily be required, this especially holds good. But in the fine series of Proofs of the Oxford Almanacks in the Print Room of the British Museum, the strength of Turner's designs and the force of Basire's engraving can be really seen.

In 1799 Turner was elected an Associate of the Royal Academy, and three years later he became a full Member. He was now much occupied with oil pictures and drawings, both for commissions and for exhibition, and his work for the engravers was only occasional and mostly unimportant. But about 1800 he made an acquaintance

Turner  
elected  
A.R.A.,  
1799.

Introduction to Dr.  
Whitaker,  
1800.

which was destined to have an important influence on his career by attracting him to that Yorkshire scenery which afterwards played so prominent a part in the work of his early manhood. Dr. Whitaker, the vicar of Whalley, a parish on the borders of Yorkshire and Lancashire, was a wealthy and learned antiquary, who at this time required some illustrations for his forthcoming ‘History of the Parish of Whalley,’ one of a series of topographical works dealing with Yorkshire, and Turner having been recommended for the purpose by a Harrogate bookseller, he was invited to the vicarage.

An amusing story is told of this first visit. The reputation of being a hard bargainer had preceded him, and he had been described to Dr. Whitaker as “a regular Jew.” This was understood literally, Turner’s personal appearance lending some colour to it. Accordingly Mrs. Whitaker on the first morning, much to Turner’s surprise, is said to have apologized to him for the presence of ham on the breakfast table. Still greater was his astonishment and indignation on the Sunday morning when, as he was preparing to accompany the family to church, the doctor urbanely placed at his disposal the library during service hours. An explosion ensued, followed by an explanation, which must have been an awkward one for both parties. Turner however, remained and completed the Whalley drawings, but from the following letter it is evident that matters did not run altogether smoothly. Writing on February the 8th, 1800, to a friend, Dr. Whitaker says:<sup>1</sup>

“I have just had a ludicrous dispute to settle between Mr. Townley (Charles Townley, Esq., of Townley), myself, and Turner the draftsman [*sic*]. Mr. Townley, it seems, has found out an old and very bad painting of Gawthorpe, at Mr. Shuttleworth’s house in London, as it stood in the last century, with all its contemporary accompaniments of clipped

<sup>1</sup> Whitaker’s ‘Parish of Whalley,’ vol. ii, p. 188.

yews, parterres, etc. This he insisted would be more characteristic than Turner's own sketch, which he desired him to lay aside and copy the other. Turner, abhorring the landscape and contemning the execution of it, refused to comply, and wrote me very tragically on the subject. Next arrived a letter from Mr. Townley recommending it to me to allow Turner to take his own way, but while he wrote, his mind (which is not unfrequent) veered about, and he concluded with desiring me to urge Turner to the performance of his requisition as from myself. I have, however, attempted something of a compromise, which I fear will not succeed, as Turner has all the irritability of youthful genius."

The compromise alluded to, seems to have been the handing over to the engraver the responsibility of reproducing the objectionable picture.

Dr. Whitaker's estimate of Turner, to whom he alludes simply as "the draftsman" is amusing, and characteristic of the position then held by all but a very few artists; especially considering that "the draftsman" was an Associate of the Royal Academy. Nor does any allusion to the painter's share in the work appear in the preface, which is filled with acknowledgements to various local notabilities who had contributed at their own expense plates of their mansions and parks, as was customary at the time. As the late Cosmo Monkhouse has remarked:<sup>1</sup> "We should have liked to have seen Turner's 'tragical letter,' and also Dr. Whitaker's face, if he had been told that not many years after, a book would have been published of drawings by Turner 'the draftsman,' with descriptions by the Rev. Dr. Whitaker."—He refers to the far-famed 'History of Richmondshire,' by which, twenty years later, the doctor's name was to be immortalized by means

<sup>1</sup> 'Turner,' by Cosmo Monkhouse (*Biographies of the Great Artists*), p. 45. Short as this book is, it gives probably the best and truest view of the painter and his work, of any of the many biographies which have yet (1908) appeared.

of Turner's illustrations. The 'Whalley' drawings and engravings, however, were mostly hard and topographical, and show little promise of the brilliant 'Yorkshire period' which followed a few years later.

Turner's  
first em-  
ployment of  
Mezzotint,  
1805.

Up to 1805 Turner's work had virtually all been reproduced in line engraving, but in that year a large mezzotint plate from his famous picture of *The Shipwreck* was announced for subscription by Charles Turner, a portrait engraver of high standing, a namesake, but not a relative of the painter. This fine print suffers somewhat from the blackness inherent in mezzotint, but it is broadly and skilfully executed, and from an artistic point of view it may be said to be highly successful; yet, judging from the few fine impressions which exist, the wear of the plate in printing must have been extraordinarily rapid, and it is doubtful if the venture could have repaid the engraver. It is interesting to note that the prospectus shows that Turner contemplated issuing coloured impressions when the plate had become worn out—a practice then very common with portrait and other mezzotints. One or two such impressions, coloured no doubt by his own hand, have survived.

The 'Liber  
Studiorum,'  
1806.

Turner had recourse to mezzotint again in the following year, for his famous 'Liber Studiorum.' I have already described that work at length in a separate monograph, and it will be sufficient here to say briefly that, begun in 1806 in emulation of Claude Lorraine's 'Liber Veritatis,' which had recently been issued in England in an engraved form, Turner endeavoured in his 'Liber Studiorum' to display, also in engraved form, the whole range of his powers, and to rival on their own ground his predecessors—Claude, Poussin, Rembrandt, Backhuysen, Cuyp, Vandervelde, Wilson, and Gainsborough, as well as the painters

of his own day. He made altogether a hundred or more sepia drawings for the work, very varied in subject, and etched with his own hand on each copper-plate, the foundation outline which was to correspond with the penwork of the 'Liber Veritatis.' The light and shade, the sky, and the atmospheric effects—which were to correspond with Claude's brushwork—were added in mezzotint, mainly by professional engravers working under Turner's close supervision, but in several cases by his own hand.

The production of the 'Liber Studiorum' was spread over twelve years, and it ceased to appear after 1819, owing to its failure pecuniarily. But although it was commercially unsuccessful and was never completed—to a large extent owing to Turner's own fault—from an art point of view it was a triumph, and there can be little doubt that it is the greatest, because it is the most personal, of all Turner's engraved works.

From 1800 to 1810 Turner's prints were comparatively few in number, and, with the exception of the 'Oxford Almanacks,' unimportant in character, but in 1809 a small plate, executed for him by a new engraver, John Pye, had a very important influence on the development of landscape engraving. Turner had painted a picture of *Pope's Villa at Twickenham* (then in course of demolition), and an engraving from it had been commissioned by John Britton, the enterprising publisher, for his 'Fine Arts of the English School.' In the illustrations to this and other similar antiquarian and topographical works, Britton had aimed at a standard of execution higher than that then current in English books of its class, and had secured for his undertakings the aid of several able water-colour artists, including Cotman, Mackenzie, and others, together with some young, rising engravers, amongst whom Le Keux, Rawle, and Pye were prominent. Pye's work, although in other respects no better than that of

A new  
engraver.  
'Pope's  
Villa,' 1809.

Rawle and Le Keux, was distinguished by its superior *luminousness*, especially in the skies. There is a pervading light, a serenity, in the little print of *Pope's Villa* which gives it a different effect from any previous landscape engraving, although its affinity with the masterly works which were being produced at about the same time by Desnoyers and other French line engravers of the early nineteenth century, some of which Pye had possibly seen, will at once be recognized. It was, in fact, the first example of the style which was afterwards to be perfected in England by Miller, Goodall, Willmore, Wallis, Brandard, and other Turner engravers.

Mr. Frank Short has pointed out to me that the luminousness which distinguishes this plate from previous work, arises mainly from the greater *delicacy* of the line, especially in the sky, and from the more skilful gradation of light throughout. It will be observed also that in the sky (much of which is in dry-point), the *continuous change in direction of the lines* succeeds in rendering the forms of Turner's clouds far better than the 'cross-hatching' which Woollett, Basire, and the older school had employed. The plate throughout is clearer in tone, and less black than any which had preceded it, and the careful gradation of the lights is visible everywhere. Notice especially the pollard willows on the left, the light coming through which is felt to be diffused naturally.

It need hardly be said that this new quality of luminousness at once appealed to Turner, and on seeing the proofs of *Pope's Villa* he said to Pye: "This will do! you can see the lights; had I known that there was a man who could do that, I would have had it done before."

He at once placed in Pye's hands a more important work which had just been commenced. Wyatt, the well-known Oxford printseller, had commissioned a picture of the *High Street, Oxford*, to be reproduced in an engraving on a large scale. An extremely interesting correspondence

between the painter and the publisher which has survived,<sup>1</sup> shows the extreme care which from the first Turner had bestowed on the undertaking, and also the keen watch which he kept on the work of the engravers of his day. The high standard of the illustrations in Britton's works had attracted his notice, and in writing to Wyatt on the question as to who should engrave the *High Street*, he suggests two or three names, among which are those of some of the engravers of Britton's 'Antiquities.' Pye, however, is not mentioned among these (probably because no work of his had as yet appeared in the book), and Middiman, an able engraver, had been selected for the *High Street*. But after the success of Pope's *Villa*, this arrangement appears to have been altered; Middiman, who was Pye's father-in-law, executed only the Preliminary Etching, whilst Pye carried out the subsequent engraving.

Middiman's etching was masterly, and although it is necessarily without shading, and the sky entirely blank, it is nevertheless complete as a picture; by many, it is even preferred to the finished engraving. Pye's burin and dry-point work however were admirable, and the figures were ably executed by Heath—such collaboration in a large print being frequent at that period. The *High Street, Oxford*, although the earliest of the large line engravings after Turner, is one of the best. This was due not only to

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<sup>1</sup> The letters are all printed in Thornbury's 'Life of Turner,' second edition, pp. 165-7 and 174-5. They are however most confusingly mixed in their order and some which refer to the later plate of *Oxford from the Abingdon Road* are placed among those relating to the *High Street*. As the above Life will be frequently quoted in these pages, it is necessary here to say that although it is a veritable mine of information about Turner, yet that information is at times so inaccurate—and, even when accurate, is often so misleadingly arranged—that the greatest caution is needed in drawing conclusions from its statements.

Middiman's brilliant etching and Pye's delicate engraving, but also to the extraordinary pains taken by Turner throughout the progress of the plate. His numerous letters to Wyatt, from one of which I quote below, show that whilst he was keenly alive to the importance of breadth and composition, at the same time no detail, from the height and effect of the spire of St. Mary's, down to the correctness of each academical costume in the street, was too trivial to escape his attention. Writing on February 28th, 1810, he says:

. . . "The figures introduced are as follows: Two clericals, one in black, with a Master of Arts gown; the other with lawn sleeves for the bishop, being in want of a little white and purple scarf [*sic*] . . . and followed by a beadle. Now arises some questions—First, is it right or wrong to introduce the bishop crossing the street in . . . with his robes? Whether he should wear a cap? What kind of a staff the beadle uses, and if they wear caps? In short these are the principal figures, and if you will favour me with answers to the foregoing questions, and likewise describe to me the particularity of each dress, I should be much obliged to you, for I could wish to be *right*.

"I am your most obedient,

"J. M. W. TURNER."

The success of the *High Street, Oxford*, led Wyatt in the following year to commission from Turner a companion subject—*Oxford from the Abingdon Road*. This, with the exception of the figures, was Pye's work throughout. Skilful as the latter was with the burin and dry-point, he lacked Middiman's ability as a draughtsman and etcher, and the second plate will not bear comparison with the first. Pye was subsequently employed by Turner on other engravings, in many of which he distinguished himself—notably in the *Hardraw Fall* and *Wycliffe Hall* of the 'Richmondshire'—but although he was a great admirer of the painter and very intimate with him per-

sonally, the number of his plates is not large, Turner's scale of remuneration having been less satisfactory than he was able to obtain elsewhere.

From 1811 onwards, to within a few years of his death, Turner may be said to have been constantly employed on drawings for book illustration, the engraving of which he invariably supervised himself. The earliest of the more important and best-known works of his middle period is the 'Views in the Southern Coast of England,' which was begun in 1811. W. B. Cooke, an able engraver and an enterprising printseller and publisher, had projected an important illustrated serial which was to represent in engraving, the coast of England from the Nore on the east to the Bristol Channel on the west. The prospectus announced that the subjects would be supplied by the leading water-colour artists of the day, among whom the most prominent place was given to Turner. It was agreed that the latter should execute forty drawings at the rate of £7 10s. each, and a subsequent forty at a higher price for a 'Northern Coast' which was to follow, if the first venture proved a success. The engraving was to be in the hands of Cooke and his brother, both of whom were pupils of Basire and accomplished artists, and the letterpress to be furnished by Combe, the author of 'Dr. Syntax,' assisted by Mrs. Hofland. The whole undertaking was a partnership, managed by Cooke, and a share was voluntarily given to Turner in addition to his agreed remuneration.

From the first there were troubles. Turner, not content with his own part of the work, desired to display in addition his literary powers, and wrote a description to accompany his first plate, *St. Michael's Mount*. This met with scathing criticism from Combe the editor, who describes it in a letter to Cooke<sup>1</sup> as "the most extraordinary

'The South-  
ern Coast,'  
1811-1827.

<sup>1</sup> Thornbury, second edition, pp. 189-90.

composition he had ever read"; but on receiving the latter's orders to suppress it, he suggests the compromise of incorporating a part with his own article; and, evidently knowing the painter's irascibility, adds: "if you do not wish to drive Mr. Turner stark staring mad, you had better get two uncorrected sheets from the printer and send them to him." Turner's proffered contribution however, was entirely suppressed; yet despite this chilling reception of his first attempt at literature, he continued to write poetical notes as he travelled round the coast making drawings, and allusions to many of the places which he then visited will be recognized in the long poem which was found written in his sketch-books of the tour.<sup>1</sup> Strange and disjointed as this is, in common with the numerous other poetical effusions which Turner continued to produce to the end of his life, it is not devoid of merit, and there are passages in which may be seen, despite the awkward diction, the same vein of romantic imagination which found a happier expression through the medium of his brush.

'The Southern Coast' continued to appear at long intervals over no less than twelve years. Although it has not the imaginative beauty of the 'Richmondshire' which followed it, nor the breadth and range of the still later 'England and Wales,' it nevertheless takes an important place in the engraved work of Turner. The drawings, which are all small and highly finished, are mostly simple, carefully composed, often striking in their atmospheric effects, and generally extremely beautiful in colour. The majority are now sadly faded, but amongst those which are still intact, *Clovelly Bay*,<sup>2</sup> *St. Mawes*,<sup>3</sup> and *Lulworth Cove*<sup>4</sup> may be cited as typical examples of Turner's finished

<sup>1</sup> Printed in Thornbury's Life, 2nd ed., pp. 205-17.

<sup>2</sup> In the National Gallery of Ireland.

<sup>3</sup> Lately in the Stevenson collection.

<sup>4</sup> In the writer's possession.

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water-colours of his early middle period. Their chief fault—which is still more noticeable in the engravings—is the tendency to the overcrowding of small lights and foreground details. This may be observed occasionally in his earlier prints, but it became from this time onwards, more and more marked in Turner's engraved work.

It has been suggested that this tendency was coincident with his return from his first visit to Italy in 1819, and that it was one of the results of that visit. But it must be pointed out that it is clearly visible in the drawings and engravings of 'The Southern Coast' before the Italian journey—in *Falmouth*, for instance, published in 1815. It can be seen in fact even as far back as the beginning of the 'Liber Studiorum'—in *Jason*, published in 1808, in *The Clyde* (1811), and it is still more marked in *The Source of the Arveron*, and *Mill near the Grand Chartreuse*, both dating from 1816. Another theory<sup>1</sup> is that it arose from Turner's abandoning the mezzotint process which he had been using in his 'Liber Studiorum' and reverting to line engraving in 'The Southern Coast' and subsequent works; the increasing number of lights and details which he put into his drawings—especially into those intended for engraving—being due to his idea of what was necessary for the requirements of the burin engraver, as compared with the broader effects of the mezzotinter. But it must be remembered that Turner had been employing line engraving continually for twenty years, and although an increasing use of that process might involve some corresponding modification in his drawings, yet, as has been pointed out above, the tendency in question had appeared much earlier, and had continued to show itself from time to time. My own view is that it was due to a defect inherent in Turner's nature, which grew upon him as he got older. The

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<sup>1</sup> Sir W. Armstrong, 'Life of Turner,' 1902.

Trial Proofs of 'The Southern Coast' show that in many cases, lights and details were added during the progress of engraving, and there can I think be little doubt that these were the result of the belief which Turner is said to have expressed, that "the public wanted sparkle." Whether or not he was right in that belief, 'sparkle' he gave them in 'The Southern Coast,' only too freely.

To a graver defect is I think to be attributed that licence in dealing with his figures, which begun about this time and increased towards the middle and end of his career, so often to the disfigurement of his finest pictures and drawings, and still more of his prints. With the two former, the figures were frequently valuable as spots of brilliant light or colour, but their vulgarity became all too apparent when reduced to black-and-white.

Turner was, it seems to me, a striking example of a dual nature. He was a man of strong intellect, and although he had had no education worthy the name, he was a reader of good literature, a student of classic story, and a voluminous writer of poetry. And when Nature was concerned, his eye and his mind were always full of poetic vision, and his brush always cunning to depict her every mood and charm. But in things human his tastes were often coarse, his actions sometimes even sordid. And this could not but have affected his art—as it did I believe, in the matter in question.

'The Southern Coast' was mainly engraved by the brothers Cooke, and their work, although different in character from the later 'Richmondshire' and 'England and Wales,' has a style and distinction of its own. The handling is quite unlike that of Pye and his followers, but it is clear, crisp, and well-accented. George Cooke's force in the impressive plate of *The Land's End*, and his luminous delicacy in *Poole Harbour* and *Teignmouth* are especially noteworthy; while the brilliant, decisive touch of the

elder brother in *Lyme Regis*, *The Mew Stone*, *Bridport*, and *Ilfracombe*, admirably renders Turner's unrivalled drawing of the sea. In their skies, however, the Cookes were less successful, as, like Woollett, Basire, and the older school, they depended too much on cross-hatching for their modelling of clouds. Much of the effectiveness of the plates is due to the masterly use of deeply-bitten Etching over the burin work, giving accent and light-and-shade, which could not have been obtained by Line Engraving alone. This added Etching was mainly employed in the foregrounds, and the effects of distance are greatly enhanced by its means; but, like all superadded work in engraving, it soon wore away in printing, and the beauty and distinction of the plates can only be really seen in the early impressions.

Three other of Turner's most distinguished engravers were employed on 'The Southern Coast.' Goodall was eminently successful in *Boscastle*, Miller's beautiful *Clovelly Bay* was his first commission from the painter, as also was Wallis's *Ramsgate*. In these plates, all of which appeared towards the end of the work, the influence of Pye is apparent. Throughout, Turner bestowed his usual minute supervision over every detail of the engraving, as is shown by the extraordinarily large number of Trial Proofs which have survived, many of which are of the highest interest.<sup>1</sup>

There had been troubles between painter and publisher all along. The original price of the drawings had been fixed at £7 10s. each, and this, soon after starting, had been raised to £10 10s. Later on, towards the end of the work, Cooke had further agreed to pay Turner twelve and a half guineas apiece for forty drawings of 'The Northern

Quarrel  
with Cooke.

<sup>1</sup> The late Lord Tweedmouth possessed nearly a hundred trial proofs of 'The Southern Coast,' many of them touched and written on by Turner. They are now in the collection of Mr. C. Mallord Turner.

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'Coast' which was to follow. On the strength of this second advance, Turner demanded the extra two and a half guineas not only on such of 'The Southern Coast' drawings as had still to be delivered, but also on those already paid for. Cooke naturally objected and a long and angry correspondence ensued, followed by a threat from Turner to bring out a 'Northern Coast' of his own, if his demands were not complied with. There had also been friction between Turner and the engravers, owing to his claiming as his property all the trial proofs which they brought to him for correction; these they had hitherto regarded as their own perquisites. Eventually matters were brought to a climax by his demanding, in addition to his remuneration for the drawings, twenty-five India proofs of each plate. This was most unreasonable, as the number of really fine impressions yielded by copper-plates such as those of 'The Southern Coast' must necessarily have been very limited. The much-tried Cooke could bear it no longer, and in 1827 all connection between him and Turner was broken off.

So far as can be judged from the correspondence, Turner was clearly in the wrong. No doubt like other great artists, he was often illogical and unbusinesslike. As Mr. Hamerton remarks,<sup>1</sup> "His mind was subject to confused changes and irregularities about all transactions, owing to its want of method and clearness." No doubt also, even twelve guineas was a small sum for a finished drawing by an artist of Turner's standing in 1827, but in 1811, when the bargain was made, the £7 10s. originally agreed on (which was soon after raised to £10 10s.) probably represented his ordinary price for works of that size. But it must be admitted that he attempted to upset a perfectly legal agreement upon which the subscription price of the work had been fixed, which agreement had already once been modified

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<sup>1</sup> Hamerton's 'Life of Turner,' p. 214.

in his favour. Moreover the profits had not been large, and of these he had voluntarily been given a share. Judging from Cooke's final letter,<sup>1</sup> which is both reasonable and dignified, there is I fear but little doubt that on this—as indeed on other occasions—Turner displayed a grasping, if not an actually dishonest spirit, in dealing with his engravers and publishers.

In severing his connection with the Cookes, the loss was on Turner's side. During the fifteen years in which they had been associated, Cooke had commissioned from him a large number of drawings besides those of 'The Southern Coast.' Many of these had been engraved, some—the 'Views in Sussex' and 'The Rivers of Devon,' especially—with pecuniary loss to the publisher. Cooke had also published, probably partly if not entirely at his own risk, Turner's 'Rivers of England,' the first landscape mezzotints engraved on steel, and he had held three exhibitions at his rooms in Soho Square in which a prominent place had been given to Turner's drawings and the engravings from them. He had been in fact throughout a liberal patron of the painter. It may be added that he bore a high character for integrity as well as for enterprise.

'Views in  
Sussex,'  
'Rivers of  
Devon,'  
1816-1821.

During the progress of 'The Southern Coast,' in addition to the three series just named, two of which had been abandoned before completion owing to want of public support, Turner had been occupied with other work for the engravers. He had contributed plates to Dr. Whitaker's 'History of Craven' and 'Loidis and Elmete' (a History of Leeds), as well as to Surtees's 'History of Durham,' in addition to various single prints. In 1818 he undertook to illustrate for an Edinburgh publisher 'The Provincial Antiquities of Scotland,' for which Scott, then in

Whitaker's  
'Histories of  
Craven and  
Leeds,' Sur-  
tees's 'Dur-  
ham,' 1816-  
1823.

'Provincial  
Antiquities  
of Scotland,'  
1819-1826.

<sup>1</sup> Printed in Thornbury's Life, 2nd ed., pp. 186-7.

the height of his Waverley fame, had agreed to write gratuitously a series of descriptive and historical essays. Sir Walter wished the illustrations to be given to the Rev. Mr. Thompson of Duddingstone, a Scotch amateur painter of unusual merit, whose landscapes, little known south of the Tweed, have in some instances so strong a likeness to Turner's early works in oil as not unfrequently to be mistaken for them. But the publishers represented that Turner was the artist in vogue with the public, and Scott consented to the commission being divided. Accordingly, the painter went to Scotland, his subjects—all south of the Grampians—being selected for him. He does not appear at that time to have made Scott's acquaintance. The engravings were well executed—*Roslyn Castle*, *Tantallon Castle*, and three of the *Edinburgh* views being especially attractive. The drawings were afterwards presented by the publishers to Sir Walter in recognition of his share in the success of the work, and they remained at Abbotsford until a quite recent date.

Hakewill's  
'Italy,' 1818-  
1820.

About the same time (1818-20) he received a commission from Murray, the publisher, to make eighteen drawings from camera-obscura sketches in pencil by Hakewill, an architect, to illustrate the latter's ' Picturesque Tour in Italy,' which was about to be published. Turner's drawings, although thus produced at second hand and from pencil sketches, were highly finished and extremely beautiful. They have obtained perhaps higher praise from Mr. Ruskin than any other series except the 'Richmondshire,' and he retained many of them in his possession up to his death. The engravings necessarily miss the exquisite colouring which is one of the chief charms of the drawings, but they are carefully, if not brilliantly, executed. *La Riccia, Florence from Fiesole*, and *Turin from the Superga*, are amongst the most interesting.

The year 1818 also saw the commencement of one of Turner's most brilliant successes in book illustration—the far-famed 'History of Richmondshire.' This was another of the many topographical and antiquarian works of Dr. Whitaker, the author of the histories of 'Whalley,' 'Craven,' and 'Leeds,' upon which Turner had previously been employed. The 'History of Richmondshire' deals with that romantic district in the North Riding of Yorkshire, on the borders of Westmoreland and Lancashire, of which the town of Richmond is the centre. It contains most of the highest Yorkshire hills, the beautiful valleys of Swaledale, Mossdale, Ribblesdale, and Wensleydale, and the sources and upper waters of the Ure, the Swale, the Greta, the Tees, and the Lune.

'History of  
Richmond-  
shire,' 1818-  
1823.

The book was intended by Dr. Whitaker to be his *magnum opus*, and the publishers, Messrs. Longman, spared neither pains nor expense in producing it in the most sumptuous form, the total cost having been not far short of ten thousand pounds. This large sum they barely recouped, although the work achieved a marked success at the time, and has always kept a high place in public esteem. Notwithstanding Turner's fame, it appears to have been thought desirable to appoint a small committee of local gentlemen to choose the subjects which he was to illustrate, and, so far as is known, he acquiesced in their selection. Certainly more beautiful spots than those represented could hardly have been found, even in that romantic country. He was paid twenty-five guineas each for his twenty drawings, some of which are among the finest he ever executed. They are simple in style, and they have not the elaboration or the rich colouring of the 'Rivers of England,' 'England and Wales,' and other works in water-colour which immediately followed them; but they are masterly in composition, and their dainty harmonies of blues and greens, exquisitely contrasted with rich golden browns and ambers, render them extra-

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ordinarily attractive.<sup>1</sup> Above all, they possess that indefinable poetical charm of which Mr. Ruskin thus admirably writes:<sup>2</sup>

" Of all [Turner's] drawings I think those of the Yorkshire series have the most heart in them, the most affectionate, simple, unwearied serious finishings of truth. There is in them little seeking after effect, but a strong love of place; little exhibition of the artist's own powers or peculiarities, but intense appreciation of the smallest local minutiae. These drawings have unfortunately changed hands frequently, and have been abused and ill-treated by picture-dealers and cleaners; the greater number of them are now mere wrecks. I name them not as instances, but proofs of the artist's study in this district; for the affection to which they owe their origin must have been grounded long years before. . . . It is, I believe, to these broad, wooded steeps and swells of the Yorkshire downs that we, in part, owe the singular massiveness that prevails in Turner's mountain drawing, and gives it one of its chief elements of grandeur. . . . I am in the habit of looking to the Yorkshire Drawings as indicating one of the culminating points of Turner's career. In these he attained the highest degree of what he had up to that time attempted, namely, finish and quantity of form, united with expression of atmosphere, and light without colour. His early drawings are singularly instructive in this definiteness and simplicity of aim."

The engravings of the 'Richmondshire' are all in Line, and on copper. Although they hardly reach the standard of the later 'England and Wales,' they are still finely executed. Of course no black-and-white could ever reproduce the delicate harmonies of colour which make the drawings so attractive. Twelve engravers were employed on the work. Six of them—Heath, Rawle, Scott, Le

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<sup>1</sup> Many alas are now completely faded owing to constant exposure to light, but a few still remain in almost their pristine condition.

<sup>2</sup> 'Modern Painters,' vol. i, pt. ii, sec. i, ch. vii, § 39.

Keux, Pye, and Middiman—had already been working under Turner, whilst the names of Archer, Higham, Radcliffe, W. R. Smith, and Varrall—all frequently to be met with afterwards—appear here for the first time. Pye was especially successful in *Hardraw Fall* and *Wycliffe*; Rawle in *Brignall Church* and Le Keux in *St. Agatha's Abbey* and *Simmer Lake*—to mention only a few.

During the period which has recently been under review—1812-1827—it will be observed that by far the greater part of Turner's engraved work was executed in Line and on copper. His experience with the 'Liber Studiorum' had doubtless shown him that Mezzotint—notwithstanding its value where breadth of effect is desired, and its greater rapidity and consequent greater cheapness in execution—deteriorated so quickly in printing as to render it quite unsuited for the book illustrations upon which he was mainly engaged. But the discovery, about 1820, that plates of soft steel could be used in place of copper, gradually effected great changes in engraving. Even a comparatively small number of impressions taken from a copper-plate soon tell on its more delicate lines, the edges of which are broken down in the processes of 'wiping' and printing; consequently the clear white spaces between those lines become gradually suffused with ink, and the luminousness of the print suffers. The dark parts also, which are produced by thick ridges left purposely on the copper, lose their richness and their sharpness of outline, owing to the flattening of those ridges in printing. The balance of the print is thus doubly affected, the light parts becoming darker and the dark parts lighter; the first brilliancy disappears, the plate gets duller and duller, and retouching and repairing soon become necessary. But these are short-lived remedies; the first luminousness and freshness are never really regained;

Introduction of Steel plates for engraving, 1820-1824.

the new work added on the worn plate soon disappears, and all engravings on copper rapidly deteriorate when once wear has begun.

With steel all this is changed. The late Mr. Prior, one of Turner's engravers, told me that fifty to a hundred fine impressions, according to the quality of the copper and the nature of the engraving, were all he could hope for from a copper-plate, whilst with steel many hundreds could be taken before any sign of wear could be detected. His experience tallies with that of other artists who had worked on both metals.

At first the introduction of the new metal was strongly opposed by the engravers, who objected to the greatly increased manual labour and the rapid wear of their tools which it involved. Line engraving, even on copper, is a tedious process, but with steel the difficulties are enormously enhanced. Turner also was at first opposed to its use, dreading lest the multiplication of copies of his prints should lessen their value. Sir Thomas Lawrence (then the President of the Royal Academy) once expressed to him his surprise that he still employed copper, and Turner retorted that "He did not choose to be a basket engraver." On being asked to explain his meaning, he replied: "When I got off the coach at Hastings the other day, a woman came up with a basket of your *Mrs. Peel* [a well-known Lawrence portrait] and wanted to sell me one for sixpence."

Eventually however, the advantage of the harder metal became so manifest that, after 1830, Turner employed it for all his smaller prints, with the exception of his 'England and Wales,' for which only copper-plates were used. Nearly all the large line engravings also, even up to as late as 1845, were on copper. After that date the use of steel became universal.

So far as Line Engraving goes, it appears to me that the substitution of the harder for the softer metal has

Turner  
adopts steel  
plates, 1830.

been an almost unqualified gain. For Mezzotint and Etching however, steel is less suited, as the softness of the copper gives a freedom of handling which is essential to the artistic treatment of both those processes; but for the line engraver, whose work is altogether more mechanical in its nature, no such freedom is required. It is probable that for extremely delicate engravings, such as the vignettes which were such an important feature in Turner's later work, steel, apart from its superior durability, is even better than copper, as a finer and more certain line can be obtained. It is doubtful if the ethereal beauty and delicacy of the famous illustrations to *Rogers's Poems* and *Italy* could have been obtained from copper. Certainly they would have vanished with the first few impressions printed.

The improvements which were introduced from time to time in the softness and evenness of quality of the steel, led to that metal being tried also for Mezzotint. In 1823 Thomas Lupton engraved a small plate from Girtin's drawing of *The White House, Chelsea*, and Turner, in the following year, also experimented with it. In 1824, whilst Turner was still associated with the Cookes, a work illustrated with small mezzotint plates on steel was planned and carried out in conjunction with them—'The Rivers of England,' or 'River Scenery of England,' as it was afterwards called. In the advertisement issued by Cooke, special attention is drawn to the new medium in which the prints were to be engraved, and it is described as being "peculiarly adapted to the powerful effects of light and shade in the varieties of twilight, sunrise, midday and sunset, represented in the masterly productions of Turner and Girtin."

But although Charles Turner, Lupton, Say, and other experienced mezzotint engravers were employed, the new metal proved refractory at starting; the first three plates broke down in printing, and had to be re-engraved. Ultim-

Steel plates  
employed  
for Mezzo-  
tint engrav-  
ing, 1823.

Turner's  
'Rivers of  
England,'  
1824.

ately however, the difficulties were overcome, and about twenty engravings, two of which were from drawings by Girtin, were issued in serial form between 1823 and 1827.

'The Rivers of England,' like many other works of Turner, is open to criticism as to its title. As Mr. Ruskin has remarked:<sup>1</sup>

"Among the many peculiarities of the late J. M. W. Turner . . . were his earnest desire to arrange his works in connected groups, and his evident intention with respect to each drawing, that it should be considered as expressing part of a continuous system of thought. The practical result of this feeling was that he commenced many series of drawings—and if any accident interfered with the continuation of the work, hastily concluded them—under titles representing rather the relation which the executed designs bore to the materials accumulated in his own mind, than the position which they could justifiably claim when contemplated by others. . . . It ['The Rivers of England'] is without a single drawing of a rapidly running stream; very few of the great rivers of England are represented in it, and the interest of many of the subjects lies in their architectural landscape surroundings than in the streams themselves."

Yet the Series is a very beautiful one; the engraving is of the finest quality, although, as is inevitable with mezzotint, its general effect is dark as compared with line engraving. Many of the subjects are extremely attractive; *Arundel Castle*, *More Park*, *Stangate Creek*, and *Norham Castle*, will compare even with the great mezzotints of the 'Liber Studiorum.' In some plates no doubt, Turner's habit before alluded to, of multiplying small lights and overcrowding foreground detail, is noticeable; but this occurs only in a few instances, and as has

<sup>1</sup> Preface to 'The Harbours of England,' by J. M. W. Turner, R.A. Gambart, 1856.

been already pointed out, it is more or less characteristic of all his engraved work from 1811, or even earlier, to the end.

'The Rivers of England' was probably successful commercially, as during its progress an announcement was made that it would be followed by a companion series, to be entitled 'The Ports of England.' This appeared in 1826, and was mainly the venture of Lupton, the engraver. But although, as the prospectus stated, it was "Dedicated to and under the patronage of His Most Gracious Majesty George IV," and appealed for public support on the ground of "Englishmen's Pride of the Sea and its Naval Heroes," 'The Ports of England' failed to attract subscribers, and was abandoned when six plates had been published, and a further six nearly completed. After Turner's death, the steel plates and the remaining impressions were bought by Messrs. Gambart and re-issued by them in 1856 under the title of 'The Harbours of England, by Turner and Ruskin.' The latter contributed a brilliantly written introduction, together with notices of each plate, among which are some of his finest and most illuminating passages on the work of Turner.

The 'Ports  
and Har-  
bours of  
England,'  
1826.

With 'The Ports of England,' two plates of a further-planned series of 'Marine Views,' and one or two small prints, Turner's employment of Mezzotint virtually ended. Probably he found that even with steel the number of good impressions yielded was not sufficient to be commercially profitable; possibly he may also have felt that for landscape such as his, the process inherently tended to be too *black*, and that it unavoidably missed the brilliance and luminousness which were his constant aim in his engravings. Whatever may have been the cause, with the exception of a few large and unsatisfactory plates which were never published, he hardly used Mezzotint after 1826.

Turner  
abandons  
mezzotint,  
1826.

The so-called  
'Sequels to  
the Liber  
Studiorum.'

Before abandoning it, however, he would appear, probably somewhere about 1826, to have made an extremely interesting series of experiments with it himself, the history and intention of which is wrapped in mystery. Eleven small plates, all engraved in pure Mezzotint, some on copper and some on steel, and all evidently by Turner's own hand, were found in his house at his death. A few unfinished trial proofs—probably purloined—were previously known to collectors, but they were of the greatest rarity, and, so far as I have been able to ascertain, he had never mentioned the existence of the series to Griffiths his accredited agent, to Mr. Stokes of Gray's Inn, the great contemporary collector of his works, nor to any of the dealers in his engravings.

Some of these small mezzotints are finished and others only partly completed; all are extremely beautiful, all show a master's hand. Owing to their incompleteness, it is impossible to speak with certainty as to Turner's intention in them, but I think they may possibly have started as a series of studies of effects of *moonlight* under various conditions of weather, atmosphere, and surroundings. This mystery as to their intention, indeed, adds to their great intrinsic charm. They are sometimes known as 'The Sequels to the Liber Studiorum,' but although the fact of a few being on steel proves that they must have been executed subsequently to the Liber—steel was not introduced till after 1820—I know of no reason whatever for connecting them with that work. Probably they represent a passing idea in Turner's mind which was taken up and dropped, as were many others of a similar nature. Certainly they were the last of the very few engravings which he executed with his own hand. The copper and steel plates were sold at Christie's in 1873-4, along with Turner's vast hoard of engravings; unfortunately at that time the art of printing pure mezzotints had been so long in abeyance that it had been lost, and the

printers into whose hands most of them subsequently fell, produced only the most unsatisfactory impressions, although the copper plates, if not the steel, were in excellent condition.

Meanwhile Turner continued to be constantly in request by the publishers for illustrations of their books, and three of his larger engravings, the *Cologne*, the *Tivoli*, and *The Temple of Jupiter in the Island of Egina*, appeared between 1824 and 1828. A proposal of a more ambitious character had also been made to him in 1822 by Hurst and Robinson, a city firm of printsellers, to paint for them three or four important pictures to be engraved on a large scale. Turner entertained the project, as will be seen from the letter<sup>1</sup> below, but it ultimately fell through, owing to the terms offered not being high enough to tempt him. The letter—ungrammatical and confused as was usual with him—is specially interesting as showing the keen rivalry with other artists which characterized him throughout his life. The pictures of Richard Wilson had probably had a greater influence on his early career than those of any other painter, and the desire to pit himself against the artist whom he most admired, as well as against his equally distinguished engraver Woollett, was evidently strong.

Proposal for  
four large  
engravings,  
1828.

“ June 28th, 1822.

“ Friday morning.

“ MY DEAR SIR,

“ In the conversation of yesterday respecting prints. . . . If you really meant the said offer for me to think of, it appears to me that my scheme, which I mentioned to you in confidence, would hold—viz., four subjects to bear up with, the “Niobe,” “Ceyx,” “Cyledon” [Celadon] and “Phaeton” [all

<sup>1</sup> Thornbury, second edition, p. 342.

titles of Wilson's pictures] (in engraving as specimens of the power of the British school). Whether we can in the present day contend with such powerful antagonists as Wilson and Woollett would be at least tried by size, security against risk, and some remuneration for the time of painting. The pictures of ultimate sale I shall be content with; to succeed would perhaps form another epoch in the English school; and if we fall, we fall by contending with giant's strength.

"If the "Hannibal," or "The Morning of the Chase" [pictures already painted] be taken, the first plate would stand thus:—

- 1, Plate in two years,
- 2, Picture to be painted, three years,
- 3, Ditto and two years longer, fourth
- 4, Ditto and ditto—five years the four plates.

Or if all the pictures are painted, if thought more desirable, then take the pictures now done, "Carthage" excepted; one year more must be added, making six years, which allows one year for painting each picture, and two to engrave it, and put into the hands of different engravers immediately. Mr. Pye to engrave one or more if your arrangement with him would not be interrupted thereby, or the general arrangement of time not broken in upon, for six years added to forty-five is not a trifle [this doubtless refers to his own age, but according to the usually received dates Turner was *forty-seven* in 1822].

"Yours most truly,  
"J. M. W. TURNER.

"P.S. This is *private*; if not to be thought of, burn it immediately," etc.

'The An-  
nals,' 1826-  
1828.

From 1826 to 1828 Turner's work for engraving was mainly concerned with prints of a very small size, to adorn the ephemeral 'pocket' literature then so much in vogue—the 'Literary Souvenir,' 'Talisman,' 'Keepsake,' and similar productions usually known as 'Annals.' Some of these tiny engravings are charming, but the

straight lines and right angles are too much in evidence in the landscape when the scale is so small, and they often interfere with the design. The vignette form which Turner shortly afterwards adopted for nearly all his small prints, gives far greater freedom.

In 1826 Turner, now fifty-one years old, commenced what may be regarded as his central and most ambitious work in black-and-white—the ‘Picturesque Views in England and Wales.’ This undertaking was originally the venture of Charles Heath, an engraver, in conjunction with Jennings and Co., a City firm of printsellers, but during its chequered career of ten years it passed through several publishers’ hands. It was to be in serial form, and to consist of a hundred and twenty engravings of medium size, the subjects of which were to be taken from English cities, country towns, seaports, cathedrals, castles, abbeys, lakes, and rivers.

Turner’s drawings for these were in nearly every case elaborate and highly finished. Many were founded on previous sketches and studies in pencil or colour, a vast stock of which he had now accumulated; others were made specially for the work. All represent his water-colour art in its central period of masterly composition, high finish, and full, rich colour; they are very varied in subject, and generally highly poetical in treatment. Although the old tendency to the multiplication of lights and foreground detail is often noticeable, and the figures at times more than ever unpleasing, there can be no doubt but that in many of the ‘England and Wales’ drawings Turner reaches his highest level. He received sixty to seventy guineas apiece for them—their value now ranges from £600 to £2,000 or more each!

The translation of the drawings into black-and-white was carried out mainly by the engravers who had been working under him for the last ten or fifteen years, aided

‘England  
and Wales,’  
1827-1838.

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by several new and able recruits who were continually joining the band. Their trial proofs (many of which are in the Print Room of the British Museum), the margins covered with notes and instructions, show the close supervision which Turner gave to the work, which may safely be said to be the most brilliant and finished piece of landscape engraving which up to that time had ever been produced. Yet the ‘England and Wales,’ notwithstanding its masterly design and fine execution, and notwithstanding Turner’s commanding place in public esteem, was pecuniarily a complete failure. There were few subscribers or purchasers, and three eminent firms of publishers in succession took up and abandoned the enterprise. Possibly the public had seen too many Turner prints during the last twenty years; possibly they were tired of the irregular and unpunctual appearances of his previous serial issues. Anyhow they declined to buy.

The expenses of the work had necessarily been considerable. In addition to the cost of the drawings, the engravers had received £80 to £100 for each copper-plate. Heath was ruined and became bankrupt in health and pocket, and in 1838 the plates and the large unsold stock of engravings were put up for auction by his trustees. To every one’s surprise Turner appeared at the sale and bought the whole at the reserve price of £3,000. Bohn, the cheap book and print publisher, who had been an intending purchaser, endeavoured to induce Turner to resell all or part to him, but the painter required too high a price for the prints, and refused to sell the copper-plates at all, declaring that he would not allow his engravings to be hawked about, or his plates to be printed from until they became wrecks—as would undoubtedly have been their fate if they had passed into Bohn’s hands. Accordingly both prints and plates remained in the painter’s possession until his death; the former were sold at Christie’s in 1873-4 along with the rest of his

engravings, and the latter were broken up before the Sale.

What perhaps most impresses one in the ‘England and Wales’ is the poetical, imaginative, treatment of the subjects represented. There is no attempt at topographical accuracy—“mere map-making,” as Turner contemptuously termed such art. Hills are raised and valleys deepened; spires and castles are placed, not on the exact spots on which they will be found on an ordnance map, but where they tell most effectively in the composition, and best conduce to the general effect. Yet, notwithstanding this freedom, which Turner, in common with other great masters in every branch of art allowed himself, the *spirit* of the place represented is rarely missed. The details may not be exact or even approach exactness, but the *impression* is true. And it is the impression of each place at its best and choicest moment, seen in the mental vision of a poet, and recorded by the hand of a master of his craft.

There is, however, one point in which Turner, whilst always varied, is yet always true to nature—namely, in his rendering of light, of sky, of cloud, of atmosphere. As Monsieur de la Sizeranne has remarked:<sup>1</sup>

“Turner is, in one respect, absolutely realistic: in his skies. He has transformed the trees, reconstructed the towns, upset rivers, arbitrarily raised or demolished mountains; he has faithfully reproduced skies. No one among the most realistic has given a more correct presentment of them.”

In the ‘England and Wales’ every hour is represented—dawn, sunrise, midday, afternoon, sunset, twilight, moonrise, full moon. So is also every phase of weather, every passing atmospheric effect. All are depicted with the profound and accurate knowledge which he had

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<sup>1</sup> ‘The Studio,’ Winter Number, 1903, p. xvi.

gained during forty years of the closest observation, and had stored in thousands of sketches. All are controlled by his unerring instinct of composition, and endowed with a splendour and subtlety of colour which has never been surpassed. Still more, nearly all are suffused with that mysterious, indefinable, charm which we call ‘poetry.’ Alas that landscape art so perfect should have been marred by the banal and ill-drawn figures which too often he added at the last!

Among the finest plates of the ‘England and Wales,’ of the castles may be mentioned *Kilgarren*, high above its dark woods and shining river; *Windsor*, steeped in afternoon sunshine; *Kenilworth*, wan and solitary at moonrise; *Alnwick*, massive and solemn beneath the full moon. Of the cathedrals, *Durham*, *Ely*, and *Salisbury*. Among English towns, *Dudley*, with its ancient, deserted castle high above the forges and chimneys which are pouring out their flames and smoke, vividly suggests, as Turner intended, the contrast between the departed feudal age and the rushing industrial life of to-day. How peaceful and beautiful are the ruins of *Rivaulex*, *Valle-Crucis*, *Malmesbury*, and *Llanthony* abbeys. For natural effects, notice the shining reaches of *Winandermere*, the rainbow on *Keswick Lake*, the sunny shores of *Flint*, the clear, fresh, evening sky and crescent moon of *Cowes*. For moorland grandeur, *The Chain Bridge over the Tees* cannot be surpassed, and no hand but Turner’s could have rendered the sweep and fury of storm and sea as in *Lowestoffe*, and *The Longships Lighthouse*. Is it too much to say that any one of these plates would have been sufficient to have made the fame of a landscape-painter?

‘Rogers’s  
Poems’ and  
‘Italy,’ 1830-  
1834.

During the progress of the ‘England and Wales,’ another engraved work of Turner’s, very different in scale and character, achieved a striking success. About 1830 he was commissioned by Samuel Rogers, the banker, connoisseur,

and poet, to furnish a series of illustrations to an *édition de luxe* of his poems. The plates were all to be in vignette form, and Stothard, who contributed some of his most dainty and charming figure subjects, was allied with Turner.

The drawings for ‘Rogers’s Poems’ and ‘Italy,’ notwithstanding the poetical feeling and imaginative power which they display, seem to me as a whole less beautiful than the engravings from them. Many are so unnatural or exaggerated in colour that they strike an unpleasant note. It was probably some reason connected with the engraving which led Turner thus to falsify his colouring, as his ordinary water-colours of the same period—the ‘England and Wales’ drawings for instance—show no signs of it, whilst it is more or less present in nearly all those intended for vignettes. In his ‘Rivers of France’ of a year or two later, where the engravings were to be of the ordinary shape, it rarely appears, but in the almost contemporary vignettes to ‘Campbell’s’ and ‘Milton’s Poems’ it is very marked. It is difficult, however, to divine in what way this forced colour could have helped the engraver, but it is evident that Turner was content so long as he obtained the light and shade, the atmospheric effects, the sentiment, and the mystery which he desired; truth of colour being often entirely sacrificed.

No expense was spared in the production of the two volumes, which, thanks to Turner’s illustrations, were to immortalize the poetry of Rogers. The painter was to have received fifty pounds apiece for the drawings, but when it was found that the total cost of the work would be not much short of fifteen thousand pounds, and that a serious loss might be possible, he agreed to take them back, and to lend them at a charge of only five pounds each. This was liberal on his part, but he was now a rich man, and, apart from his satisfaction with the ideal perfection in design and execution which was aimed

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at, he no doubt appreciated the association of his name with that of a man as high in the social and literary world as Rogers then was. The majority of the drawings remained in his possession until his death, and are now in the National Gallery.

The engravers were paid thirty to forty guineas apiece for the vignettes, all of which were on steel. The larger number were engraved by Goodall, the father of the late Mr. F. Goodall, R.A. The latter told me that in his youth he was accustomed to take his father's trial proofs backwards and forwards to Turner for his criticism, and that not unfrequently the painter left the engraver to put in the figures. His father kept in his studio for that purpose casts both of the human body and of animals. In one of the most beautiful of the vignettes, *The Alps at Daybreak*, the chamois in the foreground were a great trouble to Turner, and were entirely re-drawn by Goodall.

Engraving on steel on this delicate scale was a work of no little difficulty. The usual preliminary etching had to be made, and the 'biting in' involved the utmost skill and care lest the acid should penetrate outside the minute lines which the etching-needle had traced, and so spoil the plate. After the etching, extreme care was again necessary in finishing with the burin and dry-point, as with lines so delicate, faults could be corrected only with the greatest difficulty. The 'Rogers' vignettes were however eminently successful, both the painter and the engravers are seen at their best, and Mr. Ruskin is probably right in describing them as "the loveliest engravings ever produced by the pure line."<sup>1</sup> It is difficult to select for praise where all are beautiful, but as examples of Turner's imaginative power, *Leaving Home*, *The Alps at Daybreak*, *The Vision of Columbus*, and *Datur Hora Quiet*, can hardly be surpassed; nor for

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<sup>1</sup> Catalogue of Turner Drawings at the National Gallery, 1881.

poetical treatment of natural scenery, *Loch Lomond*, *Tornaro's Brow*, *The Lake of Como*, and *St. Herbert's Chapel*.

Mr. Hamerton has written so admirably of these vignettes<sup>1</sup> that I am tempted to quote from him at length:

"Turner has seldom been so perfectly the poet as in the illustrations to Rogers. . . . Of all artists who ever lived I think it is Turner who treated the vignette most exquisitely, and if it were necessary to find some particular reason for this, I should say that it may have been because there was nothing harsh or rigid in his genius, that forms and colours melted into each other tenderly in his dream-world, and that his sense of gradation was the most delicate ever possessed by man. If you examine a vignette by Turner round its edges, (if you can call them edges), you will perceive how exquisitely the objects come out of nothingness into being, and how cautiously, as a general rule, he will avoid anything like too much materialism in his treatment of them until he gets well towards the centre. . . . Even the least poetical are still very far removed from the prose art, whilst it is simply impossible to find in them any careless neglect of those subtle artifices of arrangement which Turner understood better than any other landscape painter. . . . Stothard's contribution to the illustrated edition of Rogers, though often graceful and charming, look like patches on the page, and the patches are sometimes awkwardly shaped, whilst Turner's never seem to be shaped or put on the paper at all, but we feel as if a portion of the beautiful white surface had in some wonderful way begun to glow with the light of genius. . . . Turner's vignettes . . . may be divided into landscape subjects, marines, architecture, and supernatural inventions. The vignette of Derwentwater is one of the best of the pure landscapes. The sky, with great pale clouds and the sun in its splendour lighting their edges, is one of the most perfect of all Turner's skies for its delicate truth of pale tones. . . . The bits of Alpine scenery in

<sup>1</sup> Hamerton's 'Life of Turner,' pp. 227-229.

'Jacqueline' and 'The Alps at Daybreak,' are especially admirable for the expression of that shadowy vastness which so strongly impresses us in the loftiest ranges. I have heard artists affirm that even a large picture can give no idea of a lofty mountain, yet the vignette of the Garonelle, with the Alps of Piedmont in the distance, gives me such an idea quite perfectly, and it is only three inches high. This is due, not to truth of portraiture, which Turner always neglected, but to his knowledge of mountain structure and effect. Anyone who knows the Alps can see at once that these really *are* Alps, twelve thousand feet high at least, though a Cumberland hill seen near would have its sky line quite as high on paper. One of the finest of the marine subjects is 'Columbus Discovering Land,' and here again we have clear evidence that a great scale is not necessary to the production of a great effect. The line of sea horizon is only about an inch and a quarter long in the engraving, yet from the effect chosen in water and sky it conveys an awful idea of the vastness of the deep. The figure in its simple grandeur, with the old ship for a pedestal, is one of Turner's rare successes in figure conception. There are two particularly successful instances of the treatment of architecture: one a building seen from outside, 'Greenwich Hospital'; the other the interior of an imaginary Gothic Chapel with banners and tombs. The Greenwich is another excellent instance of largeness expressed on a small scale. The vastness of the building is intentionally exaggerated, and it is made to look prodigious. Who would believe that the twin towers, with the domes, are only an inch high on the paper? . . . Within that little space you have columns on columns, cornices, architraves, attics, dome, and lantern, all drawn with the most exquisite care, and there is a delicate play of light and shadow along the whole front of the building.

"A very grand bit of supernaturalism is that of the armed phantoms passing across the sky after sunset.

Slowly along the evening sky they went,  
As on the edge of some vast battlement,  
Helmet and shield and spear and gonfalon;  
Streaming a baleful light that was not of the sun!

The verses are impressive, but the drawing is much more impressive than the verses. The last rays of the afterglow are in the sky; the ships are motionless on the dark ocean; on the high poop of one of them stands a little human figure, and before him passes the strange procession of giant shapes, half mingled with low vapour, through which a solitary star shines dimly. The superiority of the drawing to the verses is due, I believe, to the greater resources of mystery which the painter had at his disposal. The sense of mystery *can* be conveyed in words, but not easily in a few lines."

Other books with illustrations by Turner, many of them vignettes, and all on a small scale, followed one another in rapid succession between 1830 and 1837. During those years, in addition to painting a large number of sketches and pictures in oil, he must have made over three hundred drawings for engraving—most of them highly finished—and have directed and corrected with the minutest care, the engraving of each one. Such an ‘output’ must, I imagine, be a record.

‘The Rivers  
of France,’  
1833-1835.

The best known and probably the finest series of these small prints is ‘The Rivers of France,’ which was first published in three successive volumes under the title of ‘Turner’s Annual Tour—Wanderings by the Loire and the Seine,’ 1833, 1834, 1835. The drawings are on grey paper, and mainly in body-colour. Most of them are now in the National Gallery.<sup>1</sup> The finest, such as *Château Gaillard, Caudebec, Rouen from St. Catherine’s Hill, Jumièges, and St. Denis* are superb, and probably reach the highest point ever touched in body-colour. Others are slighter in execution, and some few are a little exaggerated in colour. The engravings, which are of the same size as the drawings, are finely executed, but they suffer

<sup>1</sup> Turner one day brought the whole series to Ruskin in a dirty piece of brown paper and offered them to him, unbroken, for twenty-five guineas apiece. To Ruskin’s grief he could not induce

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from the rigid containing lines and angles—how greatly, can be seen by comparing the ordinary subjects with the two frontispieces—*Château Gaillard* and *The Light-Towers of the Hêve*—both of which are in vignette form. Still, *Beaugency, Amboise*, and *Clairmont* in the Loire series, and *Caudebec, Château de la Maillerie* and *St. Denis* in the Seine—to name only a few—are masterpieces of poetical design and brilliant execution.

Mr. Hamerton, writing with intimate knowledge of French rivers and French scenery, devotes an extremely interesting chapter<sup>1</sup> to ‘The Rivers of France.’ One of his remarks is very true, not only of it, but of Turner’s works generally. He says:

“One of the first things that strikes us on looking through the ‘Rivers of France’ is, how much less Turner seems to have cared for the rivers themselves than for the human works which are connected with them. . . . There are sixty plates in all, and among these sixty I find fifteen with castles or châteaux, fifteen with cathedrals or important churches, twenty-two with at least one bridge and six with two bridges. There are also half a dozen subjects of seaports . . . and the same number of compositions without either water or landscape, the river being out of sight and the land covered with buildings.”

He goes on to quote a letter from Byron, showing that the poet also held that it is the works of man—his castles, temples, ships, and other artificial objects—which so greatly enhance, if indeed they are not actually necessary to the poetical effect of natural scenery:

“Am I to be told,” Byron asks, “that the nature of Attica would be more poetical without the art of the Acropolis? of

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his father to spend the money. In later years he had to pay £1,000 for the seventeen which he gave to Oxford, and these would now (1908) probably be worth at least £3,000!

<sup>1</sup> Hamerton’s ‘Life of Turner,’ ch. xii, p. 239.

the temple of Theseus? and of the still all Greek and glorious monuments of her exquisitely artificial genius? Ask the traveller what strikes him as most poetical—the Parthenon or the rock on which it stands? the columns of Cape Colonna or the Cape itself? . . . There are a thousand rocks and capes far more picturesque than those of the Acropolis and Cape Sunium in themselves; what are they to a thousand scenes in the wilder parts of Greece, of Asia Minor, Switzerland, or even of Cintra in Portugal, or to many scenes of Italy and the Sierras of Spain? But it is the *art*, the columns, the temple, the wrecked vessels, which gives them their antique and their modern poetry, and not the spots themselves. Without them the *spots* of earth would be unnoticed and unknown."

This it seems to me is the spirit with which, consciously or unconsciously, Turner was animated throughout his life.

During the same period as Turner was engaged on 'The Rivers of France,' he contributed twenty-six small plates to a new issue by Murray of the *Life and Works of Byron*. The drawings for these were taken mainly from sketches by various artists, in Greece and other countries which Turner had never visited. As might have been expected, they are as a rule less interesting than the illustrations drawn by him at first hand. One vignette, however, *The Plains of Troy*, is well-known as a marvel of design and execution; *The Acropolis at Athens* also is fine and poetical.

Murray's  
'Byron,'  
1832-1834.

The 'Byron' illustrations were followed by plates for Cadell's edition of 'Scott's Poetical and Prose Works,' which appeared between 1834 and 1836. For these Turner in 1831 had made a special journey to Scotland, where he was the guest of Sir Walter, and under his guidance had visited all the most interesting spots on the Tweed and the Border. In one of the most charming plates—*Melrose*—he is depicted in the foreground with

Scott's  
'Poetical  
and Prose  
Works,'  
1834-1836.

Scott and Cadell, picnicking on a height overlooking the river and the Abbey. The illustrations to the 'Poetical Works' were taken from nature and from Scotland, and nearly all are beautiful—*Ashiestiel, Loch Achray, Dryburgh Abbey, Staffa*, and *Loch Coruiskin*, strikingly so. The subjects of the 'Prose Works' are more varied, and perhaps as a whole less interesting, but *Brienne, Calais, Simplon, Malmaison* and many others, are very attractive.

Finden's  
Bible, 1835-  
1836.

To the 'Byron' and 'Scott' series, succeeded, in 1835, thirty plates for Finden's 'Landscape Illustrations of the Bible.' Although all these, like many of the 'Byron' plates, were taken at second hand from drawings on the spot by other artists or by amateurs, they were transformed by Turner, and are strikingly poetical in treatment; notably *Egypt, Nineveh, Solomon's Pools*, and the beautiful unpublished *Jerusalem from the Latin Convent*.

Moxon's  
Milton, 1835.

After the 'Bible' series came, in 1835, seven illustrations to Moxon's edition of 'Milton's Poems.' Here Turner's imagination had full scope, and his *Mustering of the Warrior Angels* and *The Fall of the Rebel Angels* are magnificent in conception. But, as was so often the case with Blake in his treatment of similar subjects, small faults of taste or of drawing in the figures greatly detract from their impressiveness. The otherwise fine *Temptation on the Pinnacle* is spoiled by the appearance of balancing in the central figure; in *The Expulsion from Paradise* the design is beautiful, and the vista of the Garden exquisite, but again the figures are unsatisfactory. Still, as works of high imaginative power, the 'Milton' plates seem to me to deserve a higher place than Mr. Ruskin and others have accorded them. Especially it should be borne in mind that it is by the *engravings* rather than by the drawings, that all Turner's vignettes should be judged.

Moxon's edition of 'Campbell's Poems,' published in 1837, was the last important work illustrated by Turner, who contributed to it twenty-four vignettes. Some unusual transaction took place with regard to the drawings, two versions of which are given by Thornbury.<sup>1</sup> Neither of them, however, agrees with the following interesting account which I had direct from the late Mr. Goodall, R.A., whose father was the engraver employed. As his story is so circumstantial, and he himself was present on the occasion, I find it difficult to think that his memory could have deceived him. He told me that Moxon the publisher had agreed with his father, the engraver, that Turner should be given a commission for twenty or more drawings, for which he was to receive thirty pounds apiece, or somewhere about £700 in all. Goodall was to engrave the plates, and instead of being paid for them in the usual way, he and Moxon were to divide all the costs and risks, and to share the profits equally. A draft agreement to that effect was shown by Moxon to Goodall, and later on, the latter signed the document without reading it. Afterwards he discovered that it differed materially from the original proposal as he had understood it, and that it would probably mean a very serious loss to him. For several weeks the household were in great anxiety, and Goodall, who was on very friendly terms with Turner, was advised to ask the painter to cancel the commission for the drawings. He did so, but at first met with a refusal; shortly afterwards, Turner called at Goodall's house late one night, and would come no further than the hall. On Goodall's going to him, he said: "You ask me too much—see what a sum I lose!" Goodall replied: "You could always get equally good pay for your time, Mr. Turner." Turner said: "He did not see that he could be expected to forego such a

'Campbell's Poems,' 1837.

<sup>1</sup> 'Life of Turner,' second edition, pp. 232-3.

sum." Then Goodall's little daughter happened to come into the hall, and going up to Turner asked him, "if he was the great Mr. Turner?" Turner was pleased and said: "I am Mr. Turner, don't know about *great* Mr. Turner," and patted her head. Finally he agreed to give up the commission, and said: "This is the greatest act of generosity I have ever done in my life." In the end he made the drawings, charged the publisher £5 each for the loan of them, and retained them in his possession until his death.

The execution of the 'Campbell' vignettes is fine. Some—such as *A Summer's Eve*, *The Andes Coast*, *A Swiss Valley*, and *Wyoming*—will bear comparison even with the 'Rogers' plates, but others are very forced and melodramatic in treatment.

After the 'Campbell's Poems,' Turner, who was now sixty-two years old, illustrated no further books of importance. He contributed in 1837 six plates to 'White's Views in India,' and in 1840, a few tiny but exquisite engravings, all taken from his earlier pictures or drawings, appeared in 'The Book of Gems,' and in 'Art and Song.' These were his last book illustrations.

The large  
Line En-  
gravings.

There remain still to be noticed the important large Line Engravings by which Turner is so well known. These appeared at different periods in his career—the majority towards its close. They were mainly the ventures of various printsellers, and were mostly published by subscription. The earliest and one of the best is the *High Street, Oxford*, of 1812, which has already been alluded to.<sup>1</sup> It was followed by the *Cologne* in 1824, the fine *Tivoli* in 1827, and *The Temple of Jupiter in the Island of Ægina* in 1828.

From 1838 to 1851 (the year of his death), a succes-

<sup>1</sup> *Ante*, pp. xxvi-xxviii.

sion of large engravings appeared at intervals; most of these were taken from his important and well-known oil pictures. Among the best are *Crossing the Brook*; *Mercury and Argus*; *Mercury and Hersé*; *The Grand Canal, Venice*; *Caligula's Palace*; *Ancient Italy*; and *The Fighting Teméraire*. Proofs of the nearly completed pair of *Dover* and *Hastings* were brought to him on his death-bed to touch, but he was too ill for the task. Characteristically however, he stipulated even then, that if he should be able to undertake it he should receive his usual fee and fifty India proofs of each plate.

Most of the large prints were engraved on copper—even those published as late as 1845—although by that time the use of steel had become universal for all ordinary work. Turner's engravers, skilful as they were, greatly preferred the softer metal, and dreaded the enormous labour which steel involved on prints of so large a scale, as well as the difficulty of correcting faults. Even with copper, each large engraving required two years, and often more, of almost continuous work.

Some important plates which had been planned or commenced before Turner's death in 1851, were completed and published afterwards; others from the hands of his old engravers, appeared at intervals up to as late as 1874. Amongst these is Wallis's beautiful *Approach to Venice* (1859). Willmore's *Temple of Minerva, Cape Colonna* (1854), Miller's *Bell Rock Light House* (1862), and Chapman's *Sun Rising in a Mist* (1874), all also show that although the engravers had no longer Turner's keen eye and expert hand to direct and correct them, their long experience under him enabled them still to reproduce the spirit of his pictures, even although the loss of the controlling eye and hand are here and there visible. The only smaller engravings of any importance were the sixty plates of 'The Turner Gallery,' which appeared in 1861.

Engravings  
published  
after Tur-  
ner's death

These were taken almost entirely from his oil pictures of various periods. Many were the work of his old engravers, and the general standard of execution may be said to be high; but they are too uniformly smooth and facile in effect, and they lack the clearness, force, and accent which he would have given them.

**Etchings,  
Aquatints,  
and Litho-  
graphs.**

Of the methods other than Line Engraving which were employed by Turner, the most important, Mezzotint, has already been dealt with.<sup>1</sup> Etching, *i.e.*, ‘Painters’ Etching,’ he never practised for its own sake, although the etchings of the ‘Liber Studiorum’—all of which were the work of his own hand—show that, so far as the organic lines of a picture go, he was master of that process as he was also of Mezzotint. Aquatint he made use of in a few cases as a basis for colour prints; these however, with the exception of one series, are unimportant. Lithography he employed on one occasion only, but soon after his death, several fairly successful reproductions from his pictures were made in the then newly-discovered Chromo-Lithography, some of which are probably among the best of their kind ever produced in England.

**Comparison  
of Line En-  
graving  
with other  
methods.**

It is, however, chiefly by his Line Engravings that Turner’s work in black-and-white must be judged, and it is doubtful if any of the other methods of reproduction then practised would equally well have rendered the spirit of his art. Turner was before all things a *colourist*—he expressed himself as instinctively in colour as Raphael did in line and Rembrandt in light-and-shade. He was also pre-eminently a painter of light, of the sky, of fleeting effects of atmosphere and weather, of the sea in its varying moods—all more or less interfused with poetry and mystery. All these, Line Engraving, by its inherent

<sup>1</sup> *Ante*, p. xliii.

delicacy, its luminousness, its serenity, seems more capable than any other process to interpret. Mezzotint, although effective for breadth and mass, appears essentially too *black* to translate colour, especially colour as subtle and varied as Turner's. Etching is so *scratchy*—the line is so constantly in evidence—for the rendering of pictures in which sun, sky, and delicate atmospheric effects play so large a part. Even so able an artist as the late Monsieur Brunet-Débaines can hardly be said to have succeeded in the translation of Turner's works, greatly as he, in common with the other French etchers, was impressed by them. It was the *luminousness* which Turner saw was possible with Line Engraving that from the first he strove for; this, once obtained, he instantly fastened on and triumphantly carried to heights unknown before. "You can see the lights," he wrote in 1810 to Pye, the new engraver,<sup>1</sup> "had I known there was a man who could do that, I would have had it done before." It was this quality, which in spite of the drawbacks inseparable from the more or less mechanical nature of the process, rendered the latter probably the most faithful as well as the most decorative medium that he could have employed.

Of course, however fine the engraver's work may be, if a Turner print is compared with the drawing from which it is taken, it is apparent in all but a few exceptional cases (such as the vignettes) how utterly inferior to the original is even the best reproduction. Yet with this reservation—which holds good of the work of every great artist—it will be observed that the pictures of Turner, great and subtle colourist as he was, as a rule translate extremely well into black-and-white. This is due to several causes. Probably no painter before him—unless possibly Rubens—ever so completely controlled the engraving of his own pictures, or ever so set himself to

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<sup>1</sup> *Ante*, p. xxvi.

educate the engravers who worked for him; certainly none ever bestowed the same infinite pains on every detail of every plate.<sup>1</sup> Then, from an early period of his career he was familiar with the technique, the capabilities, the limitations of every engraving process; consequently not only was he always able to design with a view to successful reproduction, but he knew also exactly *how* to direct his engravers during the progress of their plates. He had also an unerring eye for composition, and an extraordinarily fine sense of the balance of light and shade in his works. During the progress of his engravings, especially those from his oil pictures, if he found that the composition or chiaroscuro were affected by the absence of colour, he would change the positions and relations of the lights and darks, or add either where they had not existed in the original.

No doubt, as has been already pointed out, his keen desire for brilliance in his engravings,—‘sparkle’ he termed it—led him at times unduly to multiply small lights, and in so doing to sacrifice not unfrequently much of the original breadth and unity of effect. Yet in spite of this and other defects, there can I think be little doubt that the engraved work of Turner, regarded as a whole, represents the highest point yet reached in the interpretation of landscape. Mr. Hamerton well sums it up:<sup>2</sup>

“Some [of his plates] were in mezzotint, but the majority were in that modern style of landscape engraving which is familiar to every reader, and which, with all its faults, unquestionably marks the highest point of perfection attained hitherto in the *complete* interpretation of landscape art on metal. It is not pure burin-work, but a mixed style, including a great deal of etching, much work with the point, and not a little ruling; but taken as a whole, in the hands of the mar-

<sup>1</sup> At the end of this Introduction will be found some examples of his instructions to his engravers.

<sup>2</sup> Hamerton’s ‘Life of Turner,’ p. 210.

vellously skilful men who used it . . . it interprets landscape painting more *completely* than any other method. Mezzotint can render the tones of light and shade with unsurpassable accuracy, but it is never so lucid and luminous as engraving, and consequently its effects of atmosphere can never be so pure. Independent etching may suggest delicate distinctions of tone, but does not so surely render them as engraving does, and is therefore not so well adapted for the interpretation of skies."

And in another passage:<sup>1</sup>

"The engravers who interpreted Turner, and interpreted him on the whole so astonishingly well, were a school which had its methods in common. Take the volume of the 'Rivers of France' and try to guess who engraved each plate, without looking at the engraver's name in the corner. Those plates were done by twelve different engravers; can you recognize them by their work? No, you cannot; the book is so homogeneous that it looks as if the designs had been all engraved by one person. Exactly the same methods of interpretation have been employed throughout. And yet what consummate skill! What admirable precision in dealing with the most subtle distinctions of tone in those skies and water-surfaces of Turner! Here is a kind of engraving which, without being personal, since twelve men could do it, is still more useful and valuable, for it has rendered with exquisite delicacy the work of a great genius, and multiplied it by thousands."

It is to be regretted that amongst all the engraved work of Turner there are no reproductions of those beautiful late sketches and studies which, to some of us, represent the last and highest expression of his water-colour art. But they would not have been to the taste of his generation, and it is doubtful if even to-day they would have a very wide appreciation, judging from the relative value which the finest of such sketches command, as compared with his more highly-finished drawings.

<sup>1</sup> 'Etching and Etchers,' 3rd ed., p. 289.

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Turner's finest Line Engravings will I believe be surpassed only when the accurate reproduction of the most delicate colours can be obtained by processes or methods primarily mechanical, yet capable of perfect artistic direction and control. Towards this much-to-be-desired goal, the art of photographic colour-printing seems daily to be making rapid strides.

Turner  
and his  
engravers.

If time and space permit, I may be able hereafter to add some notices of the engravers to whose skill—itself largely due to his training and influence—Turner's engravings testify. They were more than eighty in number, and amongst so many, it is difficult to classify in order of merit. A contemporary engraver, now dead, told me that on Turner's being once asked to name the six whom he considered the best, he selected Miller, Willmore, Goodall, Brandard, Pye, and Wallis. After these I would place—from the earlier men, the brothers Cooke, Rawle and Le Keux—and from the later, W. R. Smith, J. B. Allen and J. Cousen. The latter's vignettes and small plates cannot be surpassed.

The engravers worshipped Turner as a great genius, but they stood in great dread of him. Although at times he could be kind even when he was rough, generally speaking he was a hard master, imperious and exacting, and they were terrified of being sent for by him to complain of their work. There were also perpetual feuds on the question of the trial proofs which from time to time they brought to him to be touched; these, which they had hitherto regarded as their perquisites, he claimed as his property. Some engravers submitted, but others to the last refused to give them up, and quarrels were frequent and sometimes furious.

In the same way, from about 1820 onwards, he claimed from the publishers of his engravings a continually increasing number of early proofs of each plate; beginning

with eight, he advanced to fifteen, then to twenty-five, and finally, when the use of steel had become general, he demanded, and generally obtained, fifty. Shrewd as he was, he was sometimes outwitted over these. He stipulated that he should receive only the finest impressions, but when as occasionally happened, a plate seemed likely to yield fewer than usual, all that were wanted for sale were printed first, and Turner's afterwards; even although by that time deterioration had begun.

All these proofs, together with many unfinished or unpublished copper and steel plates, he stored at his house in Queen Anne Street, where they were found at his death.<sup>1</sup> The vast hoard remained untouched during the long litigation over his will, until by order of the Court of Chancery, it was dispersed at Christie's in 1873 and 1874, the Sales occupying twenty days and realizing over forty thousand pounds.

Turner and his engravers have all long since passed away, and photography has killed the beautiful art of Line Engraving—in England at all events. The following passage, written by an artist<sup>2</sup> who lived and worked among the men whose business it was to translate into black-and-white and so place within reach of the public, the pictures of their day, gives a vivid, although also a somewhat pathetic picture of the life of a line engraver of that time. Writing probably somewhere in the sixties, he says:

“With few exceptions, engravers find it hard to make a bare living by their art, and the chances offered by the profession are not sufficient to tempt young men of ability, and

<sup>1</sup> An extremely interesting letter from Mr. Ruskin senior to his son, describing his visit to Turner's house soon after his death will be found (p. xxvi) in the Introduction to Vol. XIII of the recent Library Edition of Ruskin's Works.

<sup>2</sup> The late C. W. Radcliffe. Quoted in the preface to the Catalogue of the Exhibition of Engravings by Birmingham Engravers held at Birmingham in 1877, pp. 5-6.

of real artistic power, to enter it. The work is too slow to allow the engraver to realize, in even the most moderate proportion, the gains obtained by other artists; the conditions of it are especially self-denying and severe; and the public appreciation of the artist is not sufficiently high to compensate by fame the lack of substantial reward. Yet, the line engraver—one worthy of being ranked in the highest class—is an artist deserving of special honour, for it is by his mind and hand alone, that pictures owned by the few can be multiplied for the many, and can, indeed, in many cases be interpreted even for those who are privileged to possess them. The engraver has not only to work for but with the painter. Turner understood this, for there were few, if any, of the plates engraved from his works upon which there are not traces of his own hand—changes in colour, and form, and effect; happy suggestions—a bit of dark, a point of light, a new sweep of line, an alteration of mass of light and shade—worked out in consultation with the engraver, and by him translated from rough hints into effective and intelligible shape. . . .

"I should like to say one word for engraving and its difficulties, that is, in the rendering of colour into black and white. Take a picture or drawing by Turner in his latter time, full of mystery, and apparently with no accurate drawing in it. First, a reduction has to be made to a scale. The original may be full of the most delicate architectural work, crowded perhaps, with figures—all, at first glance, a shapeless mass, but all requiring, for the engraver's purpose, to be put into order, and to be submitted to Turner's critical eye. When the plate gets well into progress, then comes the question of colour—a bit of bright orange, or scarlet, or blue; how shall it be rendered in black, or white, or gray? Turner knows; but the engraver dare not ask him until the plate is in such a condition as to require touching. I have seen engravers perfectly bewildered as to what they should do in such cases. All who have studied Turner's work will feel the immense difficulty in translating them into black and white; remembering that during the painter's life each plate had to go through the ordeal of his examination, his criticism, and his alterations. . . . And yet with such qualities necessary to their Art, few men have more lacked the

sympathy and appreciation of the public than engravers; few men have been less known, few have lived more solitary or more laborious lives. Bending double all through a bright sunny day, in an attic or close work-room, over a large steel plate, with a powerful magnifying glass in constant use; carefully picking and cutting out bits of metal from the plate, and giving the painfully formed lines the ultimate form of some of Turner's most brilliant conceptions; working for twelve or fourteen hours daily, taking exercise rarely, in early morning or late at night; 'proving' a plate, only to find that days of labour have been mistaken, and have to be effaced, and done over again; criticized and corrected by painters, who often or always look upon engravers—to whom they owe so much—as inferior to themselves; badly paid by publishers, who reap the lion's share of the value of their work; and treated with indifference by the public—such is too commonly the life of an engraver. . . .”

I cannot close these introductory remarks without saying that, leaving Turner's oil pictures apart, I am convinced that no one can make a study of his engraved work—and still more of the hundreds of drawings and thousands of sketches on which that work was founded—without being profoundly impressed with the sense of his power. Notwithstanding occasional faults of taste apparent to every one, his work is stamped with those rare qualities of 'infinity,' of poetry, of mystery, of mastery over every form and aspect of Nature, which are to be found in conjunction, only in the very greatest artists of all times and all schools.

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THE following examples show how Turner, when correcting his engravers' Trial Proofs, took pains to let them understand his reasons for the alterations which he required, and in so doing, educated them to a knowledge of his aims and methods. Many similar will be found in the Catalogue.

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(1) His earliest written instructions known to me are on a trial proof of *Christ Church Cathedral* ('Oxford Almanacks,' 1811) in my possession. Turner has added in ink, crockets on the angles of the cupola of 'Tom' tower, and has drawn a sketch of it on the back of the proof, against which he has written:

"Tom is not like. Get Dayes' or Rooker's or Delamotte's [other artists who had drawn it in previous Almanacks] to look at. It has Crockett's [*sic*] at the angles up to the sets [?] of the lead work."

The sky is also touched extensively in white, to indicate that the clouds should be much lightened, and rays of sunshine are added, coming through the trees on the left.

(2) On a proof of *Lyme Regis* ('Southern Coast,' 1814), in the Print Room of the British Museum, he has drawn pencil lines across the cliffs on the right and the storm clouds above them, adding:

"You will perceive by the lay of the lines which I have added how I think they should be placed to counteract the sweeping lines of all the hills; and the dots do pray mind, to prevent the bald appearance it now has. The lights I want had better be reserved until the next proof."

A later proof has no further remarks by him, but bears the following interesting note by Cooke, the engraver:

"On receiving this proof," writes Cooke, "Turner expressed himself highly gratified—he took a piece of *white chalk* and a piece of *black*, giving me the option as to which he should touch it with. I chose the white; he then threw the black chalk to some distance from him. When done, I requested he would touch another proof in *black*. 'No,' said he, 'you have had your choice and must abide by it.' How much the comparison would have gratified the admirers of this *great and extraordinary artist!*'"

Cooke's meaning here I imagine to be that Turner was ready to correct his engravings by either of two methods

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—i.e., by touching (a) the darker parts with white chalk, for lightening, or (b) the lighter parts with pencil, for darkening; his aim in both cases being to obtain the right balance of light and shade.

(3) On a proof of *Corfe Castle* ('Southern Coast,' 1814), in the collection of the late Lord Tweedmouth:

"This hill you had, I think, far better take out, and place the lines as marked and keep it lighter, for it takes away now the conical shape of the Castle Hill. As to the cross lines which you propose doing over the sky in your note, I feel doubtful about all strengths; about the towers may be cross lines, for they are too smooth, and the perpendicular tone prevails too much throughout the plate. The linen on the hill [laid out to dry] much lighter."

(4) On one of *Teignmouth* ('Southern Coast,' 1815), in the same collection:

"DEAR SIR.—As so much depends upon what effect your brother [George Cooke] intends to bring the sky up to, I have not touched upon it, but could wish to see a proof when he thinks he has done all he can to correspond with the drawing, but would advise him not to do anything to the water or foreground for the present, but to get richness, lightness, and clearness to the sky and the light fluttering [? flickering] clouds, particularly in the upper part."

And on a later proof of the same plate:

"The tone of the church requires a little more solidity about the upper part, but take care of blackness. One of the figures standing on the shore in the middle distance is too much a Falstaff, the other Master Slender. Make the sun, if you can, more visible as to disk [here a sketch] at the uppermost side, and then the plate will do. The boat's foremast has no bottom to it, burnish one in, and make a shadow."

(5) On one of *Edinburgh from the Calton Hill* ('Provincial Antiquities of Scotland,' 1820), in the possession of Mr. Francis Bullard, Boston, U.S.A.:

[Turner indicates with marks, places that he wishes] "to be burnished horizontally to make the town darker." [Another series of marks] "Burnished, to make the cross bank more solid, and the buildings, and lighter than 2 and 3 [pencil numbers on the proof] X [indicates] blunder, keep House light. . . . Don't fear the number of windows, for those at 3 [number in margin], are 14 floors high on the side of Castle ditch, 7 in the High St. I have kept all your *forms*, so follow all my marks particularly in the Houses, to obtain the 'Look' of Edinbro which these touches will give. I am sorry to make the alteration at the Castle Entrance [lights here picked out with a pen-knife], but there is a House which must come out; the Entrance is thus [here Turner has made an elaborate sketch of the Castlerock and Castle. The hidden approach is indicated with the words 'rock,' 'parade,' 'battery,' 'Rock on which the Halfmoon Battery is built'] if you can make the figures lighter crossing the bridge they will be better. Make the Old Woman's Hands & Feet more marked and THEN FINIS."

The "Look of Edinbro" quoted above is eminently characteristic of Turner. With all the liberties which, for the sake of composition or effect, he allowed himself to take with the topography of a city or a landscape, he rarely failed to aim at giving the essentials of its "Look."

(6) On one of *Hythe* ('Southern Coast,' 1824), in the same collection:

"You ask me for my opinion; first, I shall say in general very good; secondly, the figures at Barracks excellent, but I think you have cut up the bank called Shorncliff [*sic*] too much with the graver, by lines which are equal in strength and width and length, that give a coarseness to the quality, and do not look like my touches or your work, like hooks to the good part over which they are put. The marsh is all swamp; I want flickering lights upon it up to the sea, and although I have darkened the sea in part, yet you must not consider it to want strength, but that the whole marsh and sea down to the

canal before the Barracks lies dark and not clear; get it into one tone, flat by dots or some means, and let the sea and water only appear different by their present lines. [Signed],  
J. M. W. TURNER."

(7) On one of *Clorelly* ('Southern Coast,' 1824), in the possession of the writer:

"Mr. Miller, soften down the Edges of the clouds generally between the shadows an half-tones, and as a word of advice aim at softness or union of the lines a little more. The Rocky bank above and East side of the Town and to the point X [pencil mark on proof] thick wood down to the Edge of silvery tone below the precipice to the Sea. [Illegible] foreground [illegible] the only place behind it, Lundy Island too high. Make the lights in the Clouds scratched out, brilliant. . . .  
J. M. W. T."

(8) On a proof of the vignette of *Hôtel de Ville, Paris* (Scott's Prose Works, 1834-5), in the possession of the writer:

"The sky must be all made flat; the white paper taken away and the white reduced to a light tone, it doth [*sic*] no good to the Building but harm in its present state, and the whole of the Building not rich enough of Ornament (it looks in Nature like Lace), niches and figures between on the Second Story. Window dressings, tops [here is a sketch] and upper or garrett windows particularly rich, loaded with small ornaments and foliage; Large figures supported by the Clock, Sun-dial and Globe above. In short your building is too much cut up by lines [thus], too much architecture made out which makes it look poor instead of Rich. . . . I fear I must trouble you to send it to me again. [Signed] J. M. W. T."

(9) On one of *Durham Cathedral* ('England and Wales,' 1836), in the Print Room of the British Museum:

"All the Bank covered with Trees down to the River Edge. I want [illegible] Large Trees to be made out. Excuse my saying everything you try to [make] out by single line only,

and that way too frequently done without Form, has nothing characteristic of light and shadow. I must beg [you] to see [me] with this again."

(10) The following is interesting as showing the care which Rogers himself took over the illustrations to his Poems. On the margin of a trial proof of *St. Anne's Hill* in my possession, Turner has written to the engraver, Goodall :

"Mr. Rogers brought me this, wishing it to be made *richer of flowers*. I therefore sent for the Drawing tho' I suppose you have not done all you intend by [your] not having sent this to me. N.B. Make the trellis work thicker, the large Tree more made out by work thus [here is a pencil sketch], light not heavy."

Round the arbour Turner, following Rogers's suggestion, has added in pencil: "Many more roses."

## **EXPLANATORY NOTES**



## EXPLANATORY NOTES.

THE CATALOGUE which follows embraces all the engravings by and after Turner which were published or projected in his lifetime, together with certain others which were executed not long after his death, mainly by engravers who had worked under him.

They are arranged under the following heads:

Part I. LINE ENGRAVINGS.

Part II. MEZZOTINTS.

Part III. AQUATINTS, PLAIN AND COLOURED.

Part IV. LITHOGRAPHS AND CHROMO-LITHOGRAPHS.

**Descriptions.**—A detailed description is given of each engraving along with (a) its dimensions; (b) the name of its engraver; (c) the date of publication; (d) the distinguishing marks of its various ‘States’; and (e) the present whereabouts of the Picture or Drawing from which it is taken, so far as this is known to the writer. In some instances, notes are added as to the history, intention, or points of interest connected with the print.

**Order.**—The order of arrangement is as far as possible chronological. In the case of serial issues of books or prints extending over several years, *the date of publication of the first plate* usually fixes the place of the series. This should be borne in mind, as otherwise works of different character and date will seem to overlap one another. In several serials—‘The Southern Coast’ for example—the plates were first issued in the order in which they happened to be engraved, independently of topography, but on the completion of the work were re-arranged in geographical order. In this instance it seemed best to adhere to the original, chronological numbering, but

in the majority of cases, where the differences in date between the original and the re-arranged order were trifling, it appeared more convenient to number the plates as they were *finally* published.

**Titles.**—The original titles are adhered to throughout.

**Dimensions.**—The large majority of Turner's landscapes being oblong in shape, the figures of the width (or length) always *precede* those of the height. The measurements given are those of the *innermost plate line*. In the case of Vignettes, they represent approximately the greatest width and the greatest height.

**Point of View.**—The point of view is always that of the spectator. What he sees to his right or his left will be described in every case as 'right' or 'left.'

**Engraving Processes and Terms.**—The methods employed in Line Engraving and Mezzotinting, and the tools used in each process are described in the Introduction (pp. 3-9). For similar information as to Aquatint, Etching, Lithography, and Chromo-Lithography, the reader is referred to 'Hamerton's Graphic Arts,' and other works on engraving.

**'Engraving,' 'Print,' and 'Plate,' how used.**—To avoid constant repetition it has been necessary to employ these three words continually and interchangeably in their *general* sense, *i.e.*, to denote *any* kind of engraving, at *any* stage. For the use of the word 'Print,' in its *technical* sense, see a later paragraph.

**'Proofs' and 'States.'**—Owing to there being no recognized universal system of nomenclature for the various stages of an engraving, the word 'Proofs' has been and still is used with so many different meanings, that it is difficult to give a clear explanation without appearing unduly prolix:—

Primarily, a 'Proof' meant an impression taken by or for the engraver of a plate, at any stage during its execution, to *prove* (or show) how far his work had progressed, and whether or not it satisfied him. Such impressions are still rightly known as 'Trial Proofs,' or 'Progressive Proofs.' Sometimes also they are called 'Engravers' Proofs,' but this term is frequently also *specially* applied to the impressions taken *immediately after* the completion

of a plate. A certain number of these—usually about eight—have always been the recognized perquisites of the engraver; they were often called ‘Presentation Proofs,’ as it was customary among the old engravers to exchange them amongst themselves or present them to friends.

In Turner’s later time, the first issue of an engraving usually went by the name of ‘Artist’s Proofs,’ each copy often being signed by the artist (who received a fee for every signature), as well as by the engraver; these were always of high quality. Sometimes again they were known as ‘Subscribers’ Proofs,’ subscriptions having been obtained for them before publication. This first issue (which was generally a very limited one) was often followed by another called ‘Proofs before Letters’; these bore both the painter’s and the engraver’s names, but neither the Title, Dedication nor Publication lines had as yet been added. Again, the first impressions of a plate were often printed on a very fine paper made in Japan, which, having been introduced into Europe by way of India had become known as ‘India Paper,’ and the impressions taken on it were called ‘India Paper Proofs,’ or ‘India Proofs.’

It will be readily seen that all these varied applications of the word ‘Proof’ have destroyed the original, definite meaning named above. And further, the terms ‘Proofs’ and ‘Engravers’ Proofs’ have for a long time been confused in ordinary use, mainly owing to the following reasons:—

From the first, early impressions from engraved plates have been keenly sought for by connoisseurs and collectors, on account of their great superiority to all those which follow. No doubt the *earliest* Trial Proofs are frequently imperfect, and, especially in the case of Mezzotints, often so heavily charged with ink as seriously to impair their effect; yet, with all engravings on copper, when once a plate is fairly advanced under the engraver’s hand, the impressions taken from it just before and just after completion, have an interest and a quality which distinguish them from all later ones. This is peculiarly the case with Mezzotints, as the last delicate, all-important touches of the engraver on the light parts, and the rich, velvety effect of the darks—which together give what is known technically as the ‘bloom’—both wear away with extraordinary rapidity in printing, owing to the softness of the metal.

With Line Engravings, the deterioration is slower and less marked, but none the less certain. The earliest impressions possess a luminousness, a 'silveriness,' which soon disappear as printing goes on. In both cases the cause of deterioration is obvious. With a Mezzotint, the friction of the printing wears away the minute raised points on the copper which catch the ink. With a Line Engraving, it breaks down the edges of the furrows cut in the copper, and the lines on the print consequently cease to be sharp and clear; the ink also, no longer confined in the furrows, gradually spreads over their edges on to the hitherto clear, white spaces between the lines. It is to these clear, white spaces and sharp lines, that the 'silveriness' and luminousness of the engraving are due.

It is not difficult, therefore, to understand the demand which has always existed for 'Early Proofs' of all engravings on copper. The true connoisseur recognizes not only their intrinsic beauty, but also the fact that they and they alone display the handiwork of the artist-engraver in its pristine condition. Accordingly he is willing to pay what may seem a high price for them; not, as is sometimes supposed, on account of their mere rarity, but because to his trained eye, one such impression gives higher pleasure than a score of ordinary ones.

But, as usual, demand creates supply. Often large numbers of impressions were printed from a plate straight away, all to be sold as 'Proofs' or 'Engravers' Proofs.' At other times, when not only the good, but even the ordinary impressions of a print were exhausted, if the demand for 'Proofs' still continued, unscrupulous dealers erased from the copper-plate the lettering or other marks denoting its real 'State,' and issued 'False Proofs,' from plates which were more or less worn out. So frequent did this become, that in 1847 the leading printsellers of the United Kingdom formed themselves into a 'Printsellers' Association,' the members of which undertook for the future to issue only a definite number of Proofs of each plate published by them, which number was in every case to be declared on the registration of the plate with the Association. All such Proofs were required to be stamped with the seal of the Association, and the members bound themselves henceforward to deal in no new engravings which did not bear that stamp. By this

means they soon succeeded in putting an end to a large amount of robbery.

It should be added that the above remarks do not apply to engravings on Steel. Here the conditions are entirely different. The metal is so hard that often hundreds of impressions can be printed before any appreciable deterioration can be detected.

The word 'States,' like 'Proofs,' is also used with different meanings. Sometimes—as in the case of Rembrandt's Etchings—it denotes the actual order of each impression taken from a plate; the earliest Trial Proof being the 'First State,' the next the 'Second State,' and so on. This however is apt to lead to a needless multiplication of 'States,' often with very trifling differences between them. In other cases, the 'States' of a plate begin only when it is completed, all impressions previously taken being considered as 'Trial Proofs' or 'Engravers' Proofs.'

**Principle adopted in the present Catalogue.**—To avoid the confusion referred to above, I have followed the system which I believe was first introduced in my 'Catalogue of Turner's Liber Studiorum,' and which has since been adopted by other writers. It is simply that *all impressions taken from a plate before publication are classed as 'Engravers' Proofs,'* and, as such, described in their order. Then comes the 'First Published State,' followed by the Second, and, where they exist, the later 'States.' I think this method will be found as clear and simple in working as any.

**'Prints,' 'Late States,' and 'Reprints.'**—When an engraved plate begins to show signs of wear, it is at once re-touched or repaired by the engraver, and often in this, its 'Second State,' and even in later States, it is still a creditable work of art. In Turner's time, the impressions of the Second or sometimes of later States were usually termed 'Prints.' But the majority of his engravings were illustrations to books, some of which went through many editions after the plates illustrating them had become quite worn out. The latter were re-worked from time to time, to keep as far as possible some semblance of their original appearance, but not infrequently they passed finally into the hands of publishers who used them long after they had become mere wrecks. In many cases, the original lettering was allowed to remain unaltered;

consequently quite worthless impressions are at times to be met with bearing apparently the marks of States which were originally good, and may be described as such in this Catalogue. Against these, the collector's eye is his only protection.

*N.B.*

The Preliminary (or 'Open') Etchings.—In the case of the very early prints after Turner, so few of the 'Open Etchings' have survived, that I have thought it desirable to mention the instances known to me. But from 'The Southern Coast' onwards —say from 1812—they appear to have been printed in considerable numbers, and often to have been issued along with the First Published State. As they are usually of little interest (see Introduction, pp. xii, xiii), I have not thought it necessary after that date to allude to them, and their existence will always be assumed. There is, however, one difficulty in dealing with them. Whilst with every plate there must always be a definite point where the 'Open Etching' ends and the 'Engraver's Proofs' begin, *i.e.*, before the engraver has commenced to work with his burin or dry-point—yet impressions are continually to be met with in which the amount of that work is so very slight, that although, strictly speaking, they are 'Engravers' Proofs,' they still do not merit notice. So great indeed was the number of Proofs which Turner usually required from his engravers before he was satisfied with their work, that the limits of time and space prevent my describing any but the most important.

Previous Lists of Turner Prints.—The only virtually contemporary list is that drawn up by the late Mr. Charles Stokes of Gray's Inn, the painter's stockbroker and friend, who was an indefatigable collector of his engravings. This list is printed in an Appendix to Thornbury's 'Life of Turner,'<sup>1</sup> and although it contains several inaccuracies and a few omissions, it is fairly complete. A Catalogue, chiefly founded on it, has recently (1906) appeared in the 'Handbook to an Exhibition of Line Engravings after Turner held in the Fogg Art Museum of Harvard University, Cambridge, U.S.A.' This Exhibition was arranged by Mr. Francis Bullard, of Boston, U.S.A., who compiled the Handbook and contributed to it an interesting Introduction and many valuable notes.

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<sup>1</sup> For remarks as to this book see Introduction, p. xxvii.

**Engravings erroneously ascribed to Turner.**—There are a few prints, mostly small and unimportant, which pass as being after Turner, but, in the writer's opinion, incorrectly. A list of these will be appended at the end of the Catalogue.

**Owners of Drawings.**—Many of these are taken from Mr. Edward Dillon's excellent list at the end of Sir Walter Armstrong's 'Life of Turner.' It is needless, however, to add that the drawings are continually changing hands, and from this and other causes, it is impossible to be more than approximately correct.

**Collections.**—The initial letters below denote the various collections which will be referred to in the course of the Catalogue. There are doubtless others unknown to me.

B. Mr. Francis Bullard, Boston, U.S.A.

BM. British Museum (Print Room).

MT. Mr. C. Mallord Turner.

R. The Writer's collection.

T. The Trustees of the late Mr. John Edward Taylor.

Th. Mr. H. S. Theobald, K.C.

TW. The late Lord Tweedmouth. (This collection has recently passed into the possession of Mr. C. Mallord Turner.)

**Abbreviations.**—'B.a.l.'—before or without any letters.

'Rom.'—Roman (type). 'Caps'—capitals. 'Pub.'—published.



# LIST OF ENGRAVINGS AFTER J. M. W. TURNER, R.A.

PUBLISHED OR PROJECTED DURING HIS  
LIFE-TIME,

TOGETHER WITH OTHERS PUBLISHED AFTER HIS DEATH  
BUT EXECUTED MAINLY BY ENGRAVERS  
WHO HAD WORKED UNDER HIM

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## PART I. LINE ENGRAVINGS.

SECT. A. LINE ENGRAVINGS ON COPPER.

SECT. B. LINE ENGRAVINGS ON STEEL.

SECT. C. LINE ENGRAVINGS OF LATE DATE AND MOSTLY  
OF LARGE SIZE; SOME ON COPPER AND SOME  
ON STEEL.

SECT. D. LINE ENGRAVINGS ON STEEL EXECUTED AFTER  
TURNER'S DEATH, MAINLY BY ENGRAVERS  
WHO HAD WORKED UNDER HIM.

## PART II. MEZZOTINTS.

## PART III. AQUATINTS.

## PART IV. LITHOGRAPHS AND CHROMO-LITHOGRAPHS.



# PART I.—LINE ENGRAVINGS

## *Section A.—Line Engravings on Copper*

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	I. 'The Copper-Plate Magazine' and 'The Itinerant,' 1794-1798			
1	Rochester	1794	6½ × 4¾	Walker and Storer
2	Chepstow	1794	6½ × 4¾	Storer
3	Nottingham	1795	6½ × 4¾	J. Walker
4	Bridgenorth	1795	6½ × 4¾	J. Walker
5	Matlock	1795	6½ × 4¾	J. Widnell
6	Birmingham	1795	6½ × 4¾	Storer
7	Chester	1796	6½ × 4¾	J. Walker
8	Peterborough	1796	6½ × 4¾	J. Walker
9	Ely	1797	6½ × 4¾	J. Walker
10	Westminster Bridge	1797	6½ × 4¾	J. Walker
11	Flint, from Parkgate	1797	6½ × 4¾	J. Walker
12	Hampton Court, Herefordshire	1797	6½ × 4¾	J. Walker
13	Carlisle	1797	6½ × 4¾	J. Walker
14	Wakefield	1798	6½ × 4¾	J. Walker
15	Sheffield	1798	6½ × 4¾	J. Walker
15a	Elgin Cathedral	1797	6½ × 4¾	J. Walker
	II. 'The Pocket Magazine,' 'Ladies' Pocket Magazine,' and 'Pocket Print Magazine,' 1795-1796			
16	The Tower of London	1795	4½ × 2¾	T. Tagg
17	Chelsea Hospital	1795	4½ × 2¾	Storer
18	Oxford	1795	4½ × 2¾	T. Tagg
19	Cambridge	1795	4½ × 2¾	T. Tagg
20	Windsor	1795	4½ × 2¾	Rothwell
21	Flint	1795	4½ × 2¾	T. Tagg
22	Bath	1795	4½ × 2¾	G. Murray
23	Worcester	1795	4½ × 2¾	Rothwell
24	Wallingford	1795	4½ × 2¾	T. Tagg
25	Tunbridge	1795	4½ × 2¾	G. Murray
26	Swansea	1795	4½ × 2¾	Rothwell
27	Guildford	1795	4½ × 2¾	Rothwell
28	Neath	1795	4½ × 2¾	G. Murray
29	Staines	1795	4½ × 2¾	G. Murray
30	Bristol	1796	4½ × 2¾	T. Tagg
31	Northampton	1796	4½ × 2¾	T. Tagg

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	<b>III. Howlett's 'Selection of Views in the County of Lincoln,' 1797-1801</b>			
32	Grantham Church ... ... ... ... ...	1797	7 × 5 <sup>1</sup> <sub>4</sub>	B. Howlett
33	Sleaford Church ... ... ... ... ...	1801	7 <sup>1</sup> <sub>2</sub> × 5	B. Howlett
	<b>IV. Isle of Wight Series, 1799</b>	c.		
34	Orchard Bay ... ... ... ... ...	1799	10 × 7 <sup>3</sup> <sub>8</sub>	J. Landseer
35	Freshwater Bay ... ... ... ... ...	"	10 × 7	J. Landseer
36	Alum Bay, Isle of Wight ... ... ... ...	"	10 × 7 <sup>1</sup> <sub>2</sub>	J. Landseer
37	Alum Bay and the Needles ... ... ... ...	"	10 × 7 <sup>1</sup> <sub>2</sub>	J. Landseer
	<b>V. Oxford Almanacks, 1799-1811</b>			
38	South View of Christ Church, etc., from the Meadows ... ... ... ...	1799	17 <sup>3</sup> <sub>4</sub> × 12 <sup>3</sup> <sub>8</sub>	J. Basire
39	View of the Chapel and Hall of Oriel College	1801	17 <sup>3</sup> <sub>4</sub> × 12 <sup>5</sup> <sub>8</sub>	J. Basire
40	Inside View of the East End of Merton College Chapel ... ... ...	1802	17 <sup>3</sup> <sub>4</sub> × 12 <sup>5</sup> <sub>8</sub>	J. Basire
41	A View of Worcester College, etc. ... ...	1804	17 <sup>3</sup> <sub>4</sub> × 13	J. Basire
42	A View from the Inside of Brazen Nose College Quadrangle ... ...	1805	17 <sup>3</sup> <sub>4</sub> × 12 <sup>5</sup> <sub>8</sub>	J. Basire
43	View of Exeter College, All Saints' Church, etc., from the Turl ... ...	1806	17 <sup>3</sup> <sub>4</sub> × 12 <sup>3</sup> <sub>8</sub>	J. Basire
44	Inside View of the Hall of Christ Church ...	1807	17 <sup>3</sup> <sub>4</sub> × 13 <sup>1</sup> <sub>8</sub>	J. Basire
45	View of Oxford from the South side of Headington Hill ...	1808	17 <sup>5</sup> <sub>8</sub> × 12 <sup>5</sup> <sub>8</sub>	J. Basire
46	View of the Cathedral of Christ Church and part of Corpus Christi College ... ...	1811	17 <sup>3</sup> <sub>4</sub> × 12 <sup>5</sup> <sub>8</sub>	J. Basire
47	Part of Balliol College Quadrangle ... ...	1809	17 <sup>5</sup> <sub>8</sub> × 12 <sup>3</sup> <sub>4</sub>	Storer
38a to 47a	Va. The Small Replicas of the foregoing in Skelton's 'Oxoniana Antiqua Restaurata,' 1820-1823 ... ...	about 9 × 7		J. Skelton
	<b>VI. Views of Dunster Castle, Somersetshire, 1800</b>			
48	Dunster Castle, Somersetshire, North-East View	1800	14 <sup>3</sup> <sub>8</sub> × 9 <sup>3</sup> <sub>8</sub>	S. Rawle
49	Dunster Castle, Somersetshire, South-West View	1800	14 <sup>1</sup> <sub>8</sub> × 9 <sup>3</sup> <sub>8</sub>	S. Rawle
50	Dunster Castle (Small plate) ... ...	?	6 <sup>1</sup> <sub>8</sub> × 4	S. Rawle
	<b>VII. Some Book Unknown, 1800</b>			
51	Winchester Cross ... ...	1800	6 <sup>1</sup> <sub>2</sub> × 8 <sup>1</sup> <sub>4</sub>	J. Powell
	<b>VIII. Whitaker's 'History of the Parish of Whalley,' 1800-1801</b>			
52	Seals of Whalley Abbey ... ...	1800	9 × 12	J. Basire
53	Ancient Crosses at Whalley ... ...	1800	8 × 10 <sup>1</sup> <sub>2</sub>	J. Basire
54	Distant View of Whalley Abbey ... ...	1800	10 <sup>1</sup> <sub>8</sub> × 7 <sup>1</sup> <sub>8</sub>	J. Basire
55	Cloisters of Whalley Abbey ... ...	1800	10 <sup>1</sup> <sub>4</sub> × 7	J. Basire
56	Whalley Abbey (Nearer View) ... ...	1800	10 × 7 <sup>1</sup> <sub>8</sub>	J. Basire

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
57	Clitheroe from Eadsford Bridge	1800	10 × 6 <sup>2</sup> <sub>4</sub>	J. Basire
58	Browsholme	1800	10 <sup>1</sup> <sub>8</sub> × 7	J. Basire
59	Townley Hall	1800	10 × 6 <sup>1</sup> <sub>8</sub>	J. Basire
60	Stoneyhurst	1801	10 <sup>1</sup> <sub>8</sub> × 6 <sup>1</sup> <sub>4</sub>	J. Basire
61	Sherburne Chapel in Mitton Church	1801	10 <sup>1</sup> <sub>8</sub> × 6 <sup>3</sup> <sub>4</sub>	J. Basire
	<b>IX. Angus' 'Seats of the Nobility and Gentry,' 1798-1810</b>			
62	Fonthill House, Wiltshire	1800	7 <sup>3</sup> <sub>8</sub> × 5 <sup>1</sup> <sub>8</sub>	W. Angus
	<b>X. Britton and Brayley's 'Beauties of England and Wales,' 1801-1816</b>			
63	Hampton Court, Herefordshire	1801	6 × 4	J. Storer
	<b>XI. Wharton's 'Essays on Gothic Architecture,' 2nd Edition, 1802</b>			
64	Durham Cathedral, Interior	1802	4 <sup>1</sup> <sub>2</sub> × 6 <sup>7</sup> <sub>8</sub>	S. Porter
	<b>XII. Byrne's 'Britannia Depicta,' 1803-1810</b>			
65	Wickham, from the Marlow Road	1803	8 <sup>1</sup> <sub>8</sub> × 6	W. Byrne
66	Eton, from the Slough Road	1803	8 <sup>1</sup> <sub>8</sub> × 6	W. Byrne
67	Abingdon, from the Thames Navigation	1805	8 <sup>1</sup> <sub>8</sub> × 6	W. Byrne
68	Newbury, from Speen Hill	1805	8 <sup>5</sup> <sub>8</sub> × 6	W. Byrne
69	Donnington Castle	1805	8 <sup>1</sup> <sub>8</sub> × 6	W. & L. Byrne
70	Distant View of Chester	1810	8 <sup>3</sup> <sub>8</sub> × 6	W. Byrne
71	Part of Chester Castle	1810	8 <sup>3</sup> <sub>8</sub> × 6	W. Byrne
	<b>XIII. Storer and Greig's 'Select Views of London and its Environs,' 1804-1805</b>			
72	Windsor from the Forest, Berks	1804	5 <sup>3</sup> <sub>8</sub> × 7 <sup>1</sup> <sub>4</sub>	J. Greig
	<b>XIV. Mawman's 'Excursion to the Highlands of Scotland and the English Lakes,' 1805</b>			
73	Inverary	1805	6 × 4 <sup>1</sup> <sub>8</sub>	J. Heath
74	Loch Lomond	1805	6 × 4 <sup>1</sup> <sub>8</sub>	J. Heath
75	Patterdale	1805	6 × 4 <sup>1</sup> <sub>8</sub>	J. Heath
	<i>Im Liber Studiorum</i>	1806		see p. 8
	<b>XV. Britton's 'Fine Arts of the English School,' 1811</b>			
76	Pope's Villa	1811	9 × 6 <sup>7</sup> <sub>8</sub>	Pye & Heath
	<b>XVI. Whitaker's 'History of Craven,' 2nd Edition, 1812</b>			
77	South Transept of Fountains Abbey, Yorkshire	1812	10 × 7 <sup>1</sup> <sub>4</sub>	J. Basire
	<b>XVII. 'British Gallery of Pictures—Stafford Gallery,' 1808</b>			
78	A Fishing Smack with a Boat ('Dutch Boats in a Gale')	1812	9 × 6 <sup>7</sup> <sub>8</sub>	J. Fittler

## LINE ENGRAVINGS ON COPPER.

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	<b>XVIII. Single Plate</b>			
79	High Street, Oxford (The Large Plate) ... ...	1812	23 $\frac{3}{4}$ × 16	Middiman, Pye, & Heath
79a	High Street, Oxford (The Small Replica) 1828 ...	1828	11 $\frac{1}{4}$ × 7 $\frac{5}{8}$	W.E. Albutt
	<b>XIX. Single Plate</b>			
80	A View of Oxford from the Abingdon Road ...	1818	23 $\frac{1}{2}$ × 15 $\frac{3}{4}$	Pye & Heath
	<b>XX. 'The Lady and Gentleman's Annual Pocket Ledger,' 1814</b>			
81	Redcliffe Church, Bristol ... ... ... ...	1814	5 × 3 $\frac{7}{8}$	J. Pye
	<b>XXI. Britton's 'Architectural Antiquities of Great Britain,' 1805-1826</b>			
82	Crypt in Kirkstall Abbey, Yorkshire ... ...	1814	8 × 5 $\frac{5}{8}$	J. Scott
	<b>XXII. Whitaker's 'Loidis and Elmete,' 1816</b>			
83	Harewood House ... ... ... ...	1816	11 $\frac{7}{8}$ × 8 $\frac{3}{8}$	J. Scott
84	Flower-garden Porch at Farnley (Vignette Etching) ... ... ... ...	1816	c. 7 × 5 $\frac{1}{2}$	Unknown
85	Gateway to the Flower-garden Porch at Farnley (Etching) ... ... ... ...	1816	10 × 7	Unknown
86	Bay Windows in the Flower Garden at Farnley (Etching) ... ... ... ...	1816	9 $\frac{3}{4}$ × 6 $\frac{3}{4}$	Unknown
87	Gledhow ... ... ... ...	1816	11 $\frac{5}{8}$ × 7 $\frac{1}{8}$	G. Cooke
	<b>XXIII. Cooke's 'Picturesque Views of the Southern Coast of England,' 1814-1826</b>			
88	St. Michael's Mount, Cornwall ... ...	1814	8 $\frac{3}{4}$ × 5 $\frac{3}{4}$	W. B. Cooke
89	Poole, Dorsetshire ... ...	1814	8 $\frac{3}{4}$ × 5 $\frac{3}{4}$	G. Cooke
90	Land's End, Cornwall ... ...	1814	8 $\frac{3}{4}$ × 5 $\frac{3}{4}$	G. Cooke
91	Weymouth, Dorsetshire ... ...	1814	8 $\frac{3}{4}$ × 5 $\frac{3}{4}$	W. B. Cooke
92	Lulworth Cove, Dorsetshire ... ...	1814	8 $\frac{3}{4}$ × 5 $\frac{3}{4}$	W. B. Cooke
93	Corfe Castle, Dorsetshire ... ...	1814	8 $\frac{3}{4}$ × 5 $\frac{3}{4}$	G. Cooke
94	Lyme Regis, Dorsetshire ... ...	1814	8 $\frac{3}{4}$ × 5 $\frac{3}{4}$	W. B. Cooke
95	Teignmouth, Devonshire ... ...	1815	9 × 6	G. Cooke
96	Dartmouth, Devonshire ... ...	1815	8 $\frac{1}{2}$ × 5 $\frac{3}{4}$	W. B. Cooke
97	The Mew Stone at the Entrance of Plymouth Sound, Devonshire ... ...	1816	9 $\frac{1}{2}$ × 6 $\frac{1}{4}$	W. B. Cooke
98	Falmouth Harbour, Cornwall ... ...	1816	9 $\frac{1}{2}$ × 6 $\frac{1}{4}$	W. B. Cooke
99	Plymouth Dock from Mount Edgecomb, Dev- onshire ... ...	1816	9 $\frac{5}{8}$ × 6 $\frac{5}{8}$	W. B. Cooke
99a	Ditto (Replica) ... ...	1820	9 × 6 $\frac{1}{4}$	W. Miller
100	Plymouth, with Mount Batten ... ...	1817	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. B. Cooke
101	Pendennis Castle and the Entrance of Fal- mouth Harbour, Cornwall ... ...	1817	9 $\frac{3}{8}$ × 6 $\frac{1}{4}$	G. Cooke
102	Bow and Arrow Castle, Isle of Portland ... ...	1817	9 $\frac{1}{2}$ × 6 $\frac{1}{4}$	W. B. Cooke
103	Martello Tower at Bexhill (Vignette) ... ...	1817	c. 7 × 4 $\frac{1}{2}$	W. B. Cooke
104	East and West Looe, Cornwall ... ...	1818	9 $\frac{1}{2}$ × 6 $\frac{1}{4}$	W. B. Cooke
105	Ilfracombe, North Devon ... ...	1818	9 $\frac{1}{2}$ × 6 $\frac{1}{4}$	W. B. Cooke

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
106	Tintagel Castle, Cornwall ...	1818	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
107	Watchet, Somersetshire ...	1820	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
108	Bridport, Dorsetshire ...	1820	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. B. Cooke
109	Entrance of Fowey Harbour, Cornwall ...	1820	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. B. Cooke
110	Lulworth Castle, Dorsetshire ...	1821	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
111	Torbay from Brixham ...	1821	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. B. Cooke
112	Minehead and Dunster Castle, Somersetshire	1821	8 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. B. Cooke
113	Margate, Kent ...	1824	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
114	Rye, Sussex ...	1824	9 $\frac{1}{2}$ x 5 $\frac{1}{4}$	E. Goodall
115	Clovelly Bay, Devonshire ...	1824	8 $\frac{1}{2}$ x 5 $\frac{1}{4}$	W. Miller
116	St. Mawes, Cornwall ...	1824	8 $\frac{1}{2}$ x 5 $\frac{1}{4}$	J. C. Allen
117	Ramsgate, Kent ...	1824	9 $\frac{1}{2}$ x 6	R. Wallis
118	Hythe, Kent ...	1824	9 $\frac{1}{2}$ x 5 $\frac{1}{4}$	G. Cooke
119	Comb Martin ...	1825	9 $\frac{1}{2}$ x 6	W. Miller
120	Portsmouth, Hampshire ...	1825	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. Miller
121	Boscastle, Cornwall ...	1825	9 $\frac{1}{2}$ x 5 $\frac{1}{4}$	E. Goodall
122	Brightelmstone, Sussex ...	1825	9 $\frac{1}{2}$ x 6	G. Cooke
123	Folkstone, Kent ...	1826	9 $\frac{1}{2}$ x 5 $\frac{1}{4}$	R. Wallis
124	Deal, Kent ...	1826	9 $\frac{1}{2}$ x 5 $\frac{1}{4}$	W. Radclyffe
125	Mount Edgecomb, Devonshire ...	1826	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	E. Goodall
126	Dover from Shakespeare's Cliff ...	1826	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
127	Whitstable, Kent ...	1826	9 $\frac{1}{2}$ x 6 $\frac{1}{2}$	Horsburgh
<b>XXIV. Cooke's 'Views in Sussex,' 1816-1820</b>				
128	Emblematical Frontispiece on Wrapper of Part I (Etching) ...	1816	7 x 5	? Turner
129	Battle Abbey, the spot where Harold fell ...	1819	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. B. Cooke
130	Brightling Observatory, from Rosehill Park ...	1819	11 x 7 $\frac{1}{2}$	W. B. Cooke
131	The Vale of Ashburnham ...	1816	11 x 7 $\frac{1}{2}$	W. B. Cooke
132	Pevensy Bay, from Crowhurst Park ...	1816	11 x 7 $\frac{1}{2}$	W. B. Cooke
133	The Vale of Heathfield ...	1818	11 $\frac{1}{2}$ x 7 $\frac{1}{2}$	W. B. Cooke
134	Bodiam Castle, Sussex ...	1817	11 $\frac{1}{2}$ x 7 $\frac{1}{2}$	W. B. Cooke
135	Hurstmonceux Castle (Open Etching only) ...	1820	11 $\frac{1}{2}$ x 7 $\frac{1}{2}$	W. B. Cooke
136	Winchelsea (Ditto) ...	1817	8 x 5 $\frac{1}{2}$	W. B. Cooke
<b>XXV. Cooke's 'Rivers of Devon,' 1815-1823</b>				
137	Plymouth Citadel ...	1815	11 $\frac{1}{2}$ x 7 $\frac{1}{2}$	W. B. Cooke
138	Plymouth Sound ...	1815	11 $\frac{1}{2}$ x 7 $\frac{1}{2}$	W. B. Cooke
139	Ivy Bridge, Devonshire ...	1816	11 $\frac{1}{2}$ x 8 $\frac{1}{2}$	J. C. Allen
140	Source of the Tamar and Torridge ...	1816	12 $\frac{1}{2}$ x 8 $\frac{1}{2}$	W. B. Cooke
<b>XXVI. Surtees' 'History of Durham,' 1816-1823</b>				
141	Hylton Castle, co. of Durham ...	1820	11 x 7 $\frac{1}{2}$	S. Rawle
142	Gibside, co. of Durham ...	1819	11 x 7 $\frac{1}{2}$	S. Rawle
143	Raby Castle ...	1820	11 x 7 $\frac{1}{2}$	S. Rawle
<b>XXVII. Hakewill's 'Picturesque Tour in Italy,' 1818-1820</b>				
144	The Rialto, Venice * ...	1820	8 $\frac{1}{2}$ x 5 $\frac{1}{4}$	J. Pye
145	Cascade of Terni * ...	1819	5 $\frac{1}{2}$ x 8 $\frac{1}{2}$	J. Landseer

## LINE ENGRAVINGS ON COPPER.

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	<b>XXVII. Hakewill's 'Tour in Italy'—continued</b>			
146	Bridge at Narni ... . . . . .	1819	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	S. Middiman
147	Rome, Bridge and Castle of St. Angelo ... . . . .	1818	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	G. Hollis
148	The Roman Forum from the Capitol ... . . . .	1818	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	G. Cooke
149	The Forum Romanum * ... . . . .	1820	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	Hollis & Mitan
150	Rome, from the Farnese Gardens ... . . . .	1820	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	J. Le Keux
151	Rome, from the Monte Testaccio ... . . . .	1819	8 $\frac{1}{2}$ x 5 $\frac{1}{2}$	J. Byrne
152	Rome, from Monte Mario ... . . . .	1820	8 $\frac{1}{2}$ x 5 $\frac{1}{2}$	J. Byrne
153	Rome, Tomb of Cecilia Metella ... . . . .	1819	8 $\frac{1}{2}$ x 5 $\frac{1}{2}$	J. Byrne
154	La Riccia ... . . . .	1819	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	J. Pye
155	Lake of Nemi ... . . . .	1819	8 $\frac{1}{2}$ x 5 $\frac{1}{2}$	Middiman & Pye
156	Naples, from the Mole * ... . . . .	1820	8 $\frac{1}{2}$ x 5 $\frac{1}{2}$	G. Cooke
157	Florence, from the Ponte Alla Carraia ... . . . .	1818	8 $\frac{1}{2}$ x 5 $\frac{1}{2}$	S. Rawle
158	Florence, from the Chiesa al Monte ... . . . .	1820	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	G. Cooke
159	Florence from Fiesole* ... . . . .	1819	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	W. R. Smith
160	Isola Bella, on the Lago Maggiore ... . . . .	1818	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	J. Fittler
161	Turin from the Portico of the Superga Church	1820	8 $\frac{3}{4}$ x 5 $\frac{1}{2}$	J. Mitan
	* For the Small Replicas of these, see XLIIId, XLIIIG, XLIIIf, XLIIIL, 'Annuals.'			
	<b>XXVIII. Allason's 'Antiquities of Pola,' 1819</b>			
162	Antiquities at Pola (Frontispiece) ... . . . .	1819	10 $\frac{3}{4}$ x 7 $\frac{1}{2}$	G. Cooke
	<b>XXIX. Catalogue of Mr. Fawkes' Gallery, 1819-1820</b>			
163	Mr. Fawkes' Gallery ... . . . .	1819	8 $\frac{3}{4}$ x 6 $\frac{1}{2}$	H. Moses
164	Frontispiece (Vignette Etching) ... . . . .	1820	c. 6 $\frac{1}{4}$ x 4 $\frac{1}{4}$	F. C. Lewis
	<b>XXX. Five Engravings on Copper, of Un- known Date and Origin</b>			
165	Parnassus ... . . . .	?	4 $\frac{7}{8}$ x 3 $\frac{3}{8}$	W. B. Cooke
166	Little Devil's Bridge (Copy of the Liber plate)	?	6 $\frac{1}{8}$ x 4 $\frac{1}{8}$	Unknown
167	View of a Country House ... . . . .	?	7 $\frac{3}{8}$ x 5 $\frac{5}{8}$	J. Basire
168	Arthington Mill on the Wharfe. Unfinished ...	?	7 $\frac{1}{4}$ x 5 $\frac{1}{8}$	J. C. Allen
168a	Sheerness and Isle of Sheppey (Ditto) ...	?	11 $\frac{1}{8}$ x 8 $\frac{3}{8}$	J. Fisher
	<b>XXXI. Whitaker's 'History of Richmond- shire,' 1818-1823</b>			
169	Richmond, Yorkshire ... . . . .	1819	10 $\frac{3}{4}$ x 7 $\frac{1}{2}$	W. R. Smith
170	Richmond Castle and Town ... . . . .	1820	11 x 7 $\frac{1}{2}$	J. Archer
171	St. Agatha's Abbey, Easby ... . . . .	1822	11 $\frac{1}{4}$ x 8	J. Le Keux
172	Aske Hall ... . . . .	1820	11 x 7 $\frac{1}{2}$	J. Scott
173	High Force, or Fall of the Tees ... . . . .	1822	10 $\frac{3}{4}$ x 7 $\frac{1}{2}$	J. Landseer
174	Egglestone Abbey, near Barnard Castle ... . . . .	1822	10 $\frac{3}{4}$ x 7 $\frac{1}{2}$	T. Higham
175	Junction of the Greta and Tees at Rokeby ...	1819	10 $\frac{5}{8}$ x 7 $\frac{1}{4}$	J. Pye
176	Brignall Church ... . . . .	1822	10 $\frac{3}{4}$ x 7 $\frac{1}{2}$	S. Rawle
177	Wycliffe, near Rokeby ... . . . .	1823	10 $\frac{3}{4}$ x 7 $\frac{1}{2}$	J. Pye
178	Merrick Abbey, Swaledale ... . . . .	1822	11 x 7 $\frac{1}{2}$	J. C. Varrall
179	Aysgarth Force ... . . . .	1820	11 x 7 $\frac{1}{2}$	J. Scott
180	Simmer Lake, near Askrigg ... . . . .	1822	10 $\frac{1}{2}$ x 7 $\frac{1}{2}$	H. Le Keux

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
181	Moss Dale Fall ... ... ... ...	1822	10 <sup>5</sup> <sub>4</sub> × 7 <sub>1</sub> <sup>2</sup>	S. Middiman
182	Hardraw Fall ... ... ...	1818	10 <sup>3</sup> <sub>4</sub> × 7 <sub>1</sub> <sup>2</sup>	J. Pye
183	Crook of Lune, looking towards Hornby Castle	1821	11 × 7 <sub>1</sub> <sup>2</sup>	J. Archer
184	Ingleborough, from Hornby Castle Terrace ...	1822	10 <sup>2</sup> <sub>3</sub> × 7 <sub>1</sub> <sup>2</sup>	C. Heath
185	Hornby Castle, from Tatham Church ...	1822	10 <sup>3</sup> <sub>4</sub> × 7 <sub>1</sub> <sup>2</sup>	W. Radclyffe
186	Kirby Lonsdale Churchyard ... ...	1822	11 × 7 <sub>2</sub> <sup>1</sup>	C. Heath
187	Heysham and Cumberland Mountains ...	1822	10 <sup>3</sup> <sub>4</sub> × 7 <sub>2</sub> <sup>1</sup>	W. R. Smith
188	Weathercote Cave ... ...	1822	10 <sup>4</sup> <sub>2</sub> × 7 <sub>1</sub> <sup>2</sup>	S. Middiman
<b>XXXII. 'Provincial Antiquities of Scotland,' 1819-1826</b>				
189	Edinburgh Castle (Vignette Title to Vol. I) ...	1826	c. 5 × 6	G. Cooke
190	Crichton Castle* ... ... ...	1819	9 <sub>3</sub> <sup>1</sup> × 6 <sub>2</sub> <sup>1</sup>	G. Cooke
191	Borthwick Castle ... ... ...	1819	9 <sub>3</sub> <sup>1</sup> × 6 <sub>2</sub> <sup>1</sup>	H. Le Keux
192	Edinburgh, High Street ... ...	1819	9 <sub>3</sub> <sup>1</sup> × 6 <sub>1</sub> <sup>2</sup>	Le Keux & Cooke
193	Edinburgh from the Calton Hill ...	1820	10 × 6 <sub>2</sub> <sup>1</sup>	G. Cooke
194	Edinburgh from Leith Harbour (Vignette Title to Vol. II) ...	1826	c. 7 <sub>1</sub> <sup>2</sup> × 7 <sub>1</sub> <sup>2</sup>	R. Wallis
195	Heriot's Hospital, Edinburgh ... ...	1822	9 <sub>1</sub> <sup>2</sup> × 6 <sub>2</sub> <sup>1</sup>	H. Le Keux
196	Roslyn Castle* ... ...	1822	9 <sub>2</sub> <sup>1</sup> × 6 <sub>1</sub> <sup>2</sup>	W. R. Smith
197	Dunbar ... ... ...	1824	10 <sub>1</sub> <sup>2</sup> × 6 <sub>2</sub> <sup>1</sup>	J. C. Allen
198	Tantallon Castle* ... ...	1822	9 <sub>1</sub> <sup>2</sup> × 6 <sub>2</sub> <sup>1</sup>	E. Goodall
199	Linlithgow Palace ... ...	1822	9 <sub>3</sub> <sup>1</sup> × 6 <sub>2</sub> <sup>1</sup>	R. Wallis
200	Bass Rock ... ...	1826	10 × 6 <sub>2</sub> <sup>1</sup>	W. Miller
* For the Small Replicas of Nos. 190, 196, and 198, see XLIX, 'Tilt's Illustrations to Scott.'				
<b>XXXIII. Stevenson's 'Account of the Bell Rock Lighthouse,' 1824</b>				
201	Bell Rock Lighthouse (Frontispiece) ...	1824	8 <sub>2</sub> <sup>1</sup> × 5 <sub>1</sub> <sup>2</sup>	J. Horsburgh
<b>XXXIV. Single Plate</b>				
202	Ehrenbreitstein, during the Demolition of the Fortress ...	1824	11 <sub>2</sub> <sup>1</sup> × 7 <sub>1</sub> <sup>2</sup>	J. C. Allen
<b>XXXV. Single Plate</b>				
203	Cologne ... ... ...	1824	18 <sub>2</sub> <sup>1</sup> × 13 <sub>1</sub> <sup>2</sup>	E. Goodall
<b>XXXVI. Hoare's 'History of Modern Wiltshire'</b>				
204	Wilton House ... ...	1825	9 × 6 <sub>2</sub> <sup>1</sup>	T. Higham
<b>XXXVII.</b>				
205	The Custom House ... ...	1827	9 <sub>2</sub> <sup>1</sup> × 5 <sub>1</sub> <sup>2</sup>	J. C. Allen
206	Old London Bridge and Vicinity (Companion Plate) ...	1827	10 <sub>1</sub> <sup>2</sup> × 7	E. Goodall
<b>XXXVIII. Single Plate</b>				
207	Tivoli, a Composition ...	1827	23 <sub>2</sub> <sup>1</sup> × 15 <sub>2</sub> <sup>1</sup>	E. Goodall

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
208	<b>XXXIX. Single Plate</b> The Temple of Jupiter Panhellenius in the Island of Egina ... ... ... ...	1828	22 $\frac{5}{8}$ x 15	J. Pye
209	<b>XL. 'Picturesque Views in England and Wales,' 1827-1838</b>			
210	Rivaux Abbey, Yorkshire ... ... ...	1827	9 $\frac{3}{16}$ x 6 $\frac{7}{16}$	E. Goodall
211	Lancaster, from the Aqueduct Bridge ... ...	1827	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	R. Wallis
212	Dartmouth Cove ... ... ...	1827	9 x 6 $\frac{1}{2}$	W. R. Smith
213	Bolton Abbey, Yorkshire ... ... ...	1827	9 x 6 $\frac{7}{16}$	R. Wallis
214	Colchester, Essex... ... ...	1827	9 x 6 $\frac{9}{16}$	R. Wallis
215	Fall of the Tees, Yorkshire ... ... ...	1827	8 $\frac{3}{16}$ x 6 $\frac{7}{16}$	E. Goodall
216	Richmond, Yorkshire ... ... ...	1827	9 $\frac{3}{8}$ x 6 $\frac{5}{8}$	W. R. Smith
217	Launceston, Cornwall ... ... ...	1827	9 $\frac{1}{16}$ x 6 $\frac{9}{16}$	J. C. Varrall
218	Barnard Castle, Durham ... ... ...	1827	9 $\frac{1}{8}$ x 6 $\frac{5}{8}$	R. Wallis
219	Saltash, Cornwall... ... ...	1827	9 $\frac{1}{8}$ x 6 $\frac{7}{16}$	W. R. Smith
220	Aldborough, Suffolk ... ... ...	1827	9 $\frac{5}{16}$ x 6 $\frac{1}{2}$	R. Brandard
221	Orford, Suffolk ... ... ...	1827	10 x 6 $\frac{1}{16}$	W. Miller
222	Straits of Dover ... ... ...	1828	9 $\frac{3}{16}$ x 6 $\frac{1}{2}$	E. Goodall
223	Prudhoe Castle, Northumberland ... ...	1828	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	J. C. Varrall
224	Valle Crucis Abbey, Denbighshire ... ...	1828	9 $\frac{1}{8}$ x 6 $\frac{5}{8}$	R. Wallis
225	Buckfastleigh Abbey, Devonshire ... ...	1828	9 $\frac{1}{8}$ x 6 $\frac{7}{16}$	W. R. Smith
226	Entrance to Fowey Harbour, Cornwall ...	1829	9 $\frac{1}{16}$ x 6 $\frac{7}{16}$	Willmore
227	Okehampton, Devonshire ... ... ...	1828	9 $\frac{3}{8}$ x 6 $\frac{9}{16}$	R. Brandard
228	Lancaster Sands ... ... ...	1828	9 $\frac{1}{4}$ x 6 $\frac{1}{2}$	T. Jeavons
229	Knaresborough, Yorkshire... ... ...	1828	9 x 6 $\frac{5}{8}$	J. C. Varrall
230	Malmsbury Abbey, Wiltshire ... ... ...	1829	9 $\frac{1}{8}$ x 6 $\frac{5}{8}$	Willmore
231	Kilgarren Castle, Pembroke ... ... ...	1829	9 $\frac{7}{16}$ x 6 $\frac{1}{2}$	T. Jeavons
232	Exeter ... ... ...	1829	9 $\frac{1}{8}$ x 6 $\frac{1}{16}$	W. Radclyffe
233	Richmond, Yorkshire [From the Moors]	1829	9 $\frac{3}{16}$ x 6 $\frac{9}{16}$	Willmore
234	Louth, Lincolnshire ... ... ...	1829	9 $\frac{1}{2}$ x 6 $\frac{1}{2}$	Great Yarmouth, Norfolk ... ... ...
235	Great Yarmouth, Norfolk ... ... ...	1829	10 x 7 $\frac{1}{16}$	W. Miller
236	Stone Henge, Wiltshire ... ... ...	1829	9 $\frac{1}{4}$ x 6 $\frac{1}{2}$	R. Wallis
237	Hampton Court Palace ... ... ...	1829	9 $\frac{1}{16}$ x 6 $\frac{7}{16}$	C. Westwood
238	Devonport and Dockyard, Devonshire ...	1830	9 $\frac{5}{8}$ x 6 $\frac{1}{16}$	T. Jeavons
239	Dunstanborough Castle, Northumberland ...	1830	9 $\frac{1}{4}$ x 6 $\frac{3}{8}$	R. Brandard
240	Carisbrook Castle, Isle of Wight ... ...	1830	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	C. Westwood
241	Cowes, Isle of Wight ... ... ...	1830	9 $\frac{7}{16}$ x 6 $\frac{1}{16}$	R. Wallis
242	Stamford, Lincolnshire ... ... ...	1830	9 $\frac{1}{4}$ x 6 $\frac{3}{8}$	W. Miller
243	Alnwick Castle, Northumberland ... ...	1830	9 $\frac{5}{8}$ x 6 $\frac{1}{2}$	Willmore
244	Holy Island, Northumberland ... ...	1830	9 $\frac{3}{4}$ x 6 $\frac{1}{2}$	Tombleson
245	Stoneyhurst, Lancashire ... ... ...	1830	9 $\frac{5}{8}$ x 6 $\frac{1}{16}$	J. B. Allen
246	Winchelsea, Sussex ... ... ...	1830	9 $\frac{1}{8}$ x 6 $\frac{7}{16}$	J. Henshall
247	Trematon Castle, Cornwall ... ... ...	1830	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	R. Wallis
248	St. Mawes, Cornwall ... ... ...	1830	9 $\frac{3}{8}$ x 6 $\frac{1}{16}$	J. H. Kernot
249	Walton Bridge, on Thames, Surrey... ...	1830	9 $\frac{5}{8}$ x 6 $\frac{5}{16}$	J. C. Varrall
250	Ludlow Castle, Shropshire ... ... ...	1831	9 $\frac{7}{16}$ x 6 $\frac{3}{8}$	R. Wallis
251	Folkestone Harbour and Coast to Dover ...	1831	9 $\frac{5}{16}$ x 6 $\frac{1}{16}$	J. Horsburgh
252	Tynemouth, Northumberland ... ... ...	1831	9 x 6 $\frac{1}{2}$	W. R. Smith
	Gosport, Entrance to Portsmouth Harbour ...	1831	9 $\frac{3}{16}$ x 6 $\frac{9}{16}$	R. Brandard

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
<b>XL. 'England and Wales'—continued.</b>				
253	Windsor Castle, Berkshire	1831	9 $\frac{1}{4}$ x 6 $\frac{1}{2}$	W. Miller
254	Eton College, Berkshire	1831	9 $\frac{1}{4}$ x 6 $\frac{3}{4}$	W. Radclyffe
255	Bedford, Bedfordshire	1831	9 $\frac{1}{6}$ x 6 $\frac{3}{4}$	Willmore
256	Pembroke Castle, Wales	1831	9 $\frac{1}{6}$ x 6 $\frac{1}{2}$	T. Jeavons
257	Richmond Hill and Bridge, Surrey	1832	9 x 6 $\frac{1}{2}$	W. R. Smith
258	Malvern Abbey and Gate, Worcestershire	1832	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	J. Horsburgh
259	Plymouth, Devonshire	1832	9 $\frac{1}{4}$ x 6 $\frac{1}{2}$	W. J. Cooke
260	Salisbury, Wiltshire	1830	9 $\frac{1}{2}$ x 6 $\frac{9}{16}$	W. Radclyffe
261	St. Catherine's Hill, near Guildford, Surrey	1832	9 $\frac{9}{16}$ x 6 $\frac{1}{4}$	J. H. Kernot
262	Chatham, Kent	1832	9 $\frac{1}{2}$ x 5 $\frac{13}{16}$	W. Miller
263	Margate, Kent	1832	9 $\frac{1}{2}$ x 6 $\frac{4}{5}$	R. Wallis
264	Ashby de la Zouch, Leicestershire	1832	9 $\frac{9}{16}$ x 6 $\frac{9}{16}$	W. Radclyffe
265	Warwick Castle, Warwickshire	1832	9 $\frac{9}{16}$ x 6 $\frac{7}{16}$	R. Wallis
266	Kenilworth Castle, Warwickshire	1832	9 $\frac{15}{16}$ x 6 $\frac{7}{16}$	T. Jeavons
267	Brinkburn Priory, Northumberland	1832	9 $\frac{3}{8}$ x 6	J. C. Varrall
268	Tamworth Castle, Staffordshire	1832	9 $\frac{3}{8}$ x 6 $\frac{7}{16}$	Willmore
269	Ely Cathedral, Cambridgeshire	1833	9 $\frac{1}{2}$ x 6 $\frac{1}{2}$	T. Higham
270	Blenheim, Oxfordshire	1833	9 $\frac{1}{2}$ x 5 $\frac{15}{16}$	W. Radclyffe
271	Castle Upnor, River Medway	1833	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	J. B. Allen
272	Laugharne Castle, Caermarthenshire	1833	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	J. Horsburgh
273	Coventry, Warwickshire	1833	9 $\frac{11}{16}$ x 6 $\frac{1}{2}$	S. Fisher
274	Nottingham, Nottinghamshire	1833	9 $\frac{1}{2}$ x 6 $\frac{3}{8}$	W. J. Cooke
275	Carew Castle, Pembroke	1834	9 $\frac{15}{16}$ x 6 $\frac{1}{2}$	W. Miller
276	Penmaen-Mawr, Caernarvonshire	1834	8 $\frac{15}{16}$ x 6 $\frac{1}{2}$	Willmore
277	Christ Church College, Oxford	1834	8 $\frac{15}{16}$ x 6 $\frac{1}{2}$	J. Redaway
278	Arundel Castle and Town, Sussex	1834	9 $\frac{9}{16}$ x 6 $\frac{9}{16}$	T. Jeavons
279	Llandberis Lake, Wales	1834	9 $\frac{5}{8}$ x 6 $\frac{1}{2}$	Willmore
280	Leicester Abbey, Leicestershire	1834	9 $\frac{5}{8}$ x 5 $\frac{13}{16}$	W. R. Smith
281	Caernarvon Castle, Wales	1835	9 $\frac{1}{2}$ x 6 $\frac{1}{2}$	W. Radclyffe
282	Dudley, Worcestershire	1835	9 $\frac{3}{8}$ x 6 $\frac{3}{4}$	R. Wallis
283	Boston, Lincolnshire	1835	9 $\frac{1}{2}$ x 6 $\frac{3}{8}$	T. Jeavons
284	Ullswater, Cumberland	1835	9 $\frac{5}{8}$ x 6 $\frac{1}{2}$	Willmore
285	Powis Castle, Montgomery	1836	9 $\frac{15}{16}$ x 6 $\frac{1}{2}$	Willmore
286	Worcester, Worcestershire	1835	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	T. Jeavons
287	Llanthony, Monmouthshire	1836	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	Willmore
288	Longships Lighthouse, Lands End	1836	9 $\frac{15}{16}$ x 6 $\frac{1}{2}$	W. R. Smith
289	Beaumaris, Isle of Anglesea	1836	9 $\frac{7}{8}$ x 6 $\frac{1}{2}$	W. R. Smith
290	Lyme Regis	1836	10 $\frac{1}{16}$ x 6 $\frac{1}{2}$	T. Jeavons
291	Harlech Castle, North Wales	1836	9 $\frac{9}{16}$ x 6 $\frac{3}{4}$	W. R. Smith
292	Flint Castle, North Wales	1836	9 $\frac{1}{2}$ x 6 $\frac{1}{2}$	J. H. Kernot
293	Lowestoffe, Suffolk	1837	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	W. R. Smith
294	Kidwelly Castle, South Wales	1837	9 $\frac{3}{8}$ x 6 $\frac{1}{2}$	T. Jeavons
295	Keswick Lake, Cumberland	1837	9 $\frac{5}{8}$ x 6	W. Radclyffe
296	Llangollen, North Wales	1837	10 $\frac{1}{16}$ x 6 $\frac{7}{16}$	Willmore
297	Durham Cathedral	1836	9 $\frac{3}{8}$ x 6 $\frac{3}{8}$	W. Miller
298	Winander-mere, Westmoreland	1837	9 $\frac{5}{8}$ x 6 $\frac{1}{2}$	Willmore
299	Whitehaven, Cumberland	1837	9 $\frac{13}{16}$ x 6 $\frac{1}{2}$	W. R. Smith
300	Crickieth Castle, North Wales	1837	9 $\frac{15}{16}$ x 6 $\frac{7}{16}$	S. Fisher
301	Rochester, Stroud and Chatham, Medway, Kent	1838	9 $\frac{7}{8}$ x 6 $\frac{1}{2}$	J. C. Varrall

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
<b>XL. 'England and Wales'—continued.</b>				
302	Chain Bridge over the River Tees ... ...	1838	9 $\frac{1}{8}$ × 6 $\frac{1}{2}$	W. R. Smith
303	Richmond Terrace, Surrey ... ...	1838	9 $\frac{1}{8}$ × 6 $\frac{1}{8}$	Willmore
304	Mount St. Michael, Cornwall ... ...	1838	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	S. Fisher
<b>XLI. The so-called "Holloway's Continuation of 'England and Wales'" (Unpublished)</b>				
305	Lowestoffe Lighthouse (Vignette) ... ...		5 × 6 $\frac{1}{16}$	J. C. Allen
306	Harborough Sands (Vignette) ... ...		5 × 6 $\frac{1}{8}$	J. C. Allen
307	Orford Castle and Church (Vignette) ...		4 $\frac{3}{8}$ × 5 $\frac{1}{2}$	J. C. Allen
308	Aldborough ... ...		9 $\frac{3}{4}$ × 6 $\frac{1}{16}$	J. C. Allen
309	Dunwich (called in error Dymchurch) ...		10 × 6 $\frac{1}{16}$	J. C. Allen
310	Orfordness ... ...		9 $\frac{1}{8}$ × 7	J. C. Allen
311	Lowestoffe (Open Etching only) ... ...		10 × 7	J. C. Allen
312	Whitby (Ditto) ... ...		10 × 7 $\frac{1}{2}$	J. C. Allen

### Section B.—Line Engravings on Steel

#### **XLII. Various 'Annuals,' 1826-1837**

N.B.—It is possible that some of these were engraved on Copper, but the majority were on Steel.

313	<b>XLIIA. 'The Bijou,' 1826</b> Mount Blanc... ... ... ...	1826	3 $\frac{1}{16}$ × 2 $\frac{1}{8}$	Davies
<b>XLIIB. 'The Literary Souvenir,' 1826-1831</b>				
314	Richmond Hill (See also 'The Amulet,' XLIID)	1826	4 $\frac{3}{8}$ × 2 $\frac{11}{16}$	E. Goodall
315	Bolton Abbey, Wharfdale ... ...	1826	4 $\frac{1}{16}$ × 2 $\frac{1}{4}$	E. Finden
316	Buckfastleigh Abbey ... ...	1827	4 $\frac{3}{8}$ × 2 $\frac{1}{4}$	R. Wallis
317	Norham Castle ... ...	1827	4 $\frac{1}{16}$ × 3 $\frac{5}{8}$	P. Heath
318	The Tower of London (See also 'How's Lays and Legends,' XLIII) and Legends,) ... ...	1831	4 $\frac{9}{16}$ × 3	W. Miller
<b>XLIIIC. 'The Keepsake,' 1828-1837</b>				
319	Florence (See also 'Heath's Gallery,' XLIIIC)	1828	5 $\frac{1}{8}$ × 3 $\frac{7}{16}$	E. Goodall
320	Lake of Albano (Ditto) ... ...	1829	5 $\frac{1}{4}$ × 3 $\frac{9}{16}$	R. Wallis
321	Lago Maggiore ... ...	1829	5 $\frac{1}{8}$ × 3 $\frac{7}{16}$	W. R. Smith
322	Virginia Water, No. I (Ditto) ... ...	1830	5 $\frac{1}{16}$ × 3 $\frac{5}{8}$	R. Wallis
323	Virginia Water, No. II (Ditto) ... ...	1830	5 $\frac{7}{16}$ × 3 $\frac{5}{8}$	R. Wallis
324	Saumur ... ...	1831	5 $\frac{9}{16}$ × 3 $\frac{11}{16}$	R. Wallis
325	Nantes ... ...	1831	5 $\frac{1}{16}$ × 3 $\frac{3}{8}$	Willmore
326	St. Germain-en-Laye ... ...	1832	5 $\frac{9}{16}$ × 3 $\frac{5}{8}$	R. Wallis
327	Marly (See also 'Heath's Gallery,' XLIIIC)	1832	5 $\frac{9}{16}$ × 3 $\frac{3}{8}$	W. Miller
328	Ehrenbreitstein (Ditto) ... ...	1833	5 $\frac{5}{8}$ × 3 $\frac{11}{16}$	R. Wallis
329	Falls of the Rhine ... ...	1833	5 $\frac{9}{16}$ × 3 $\frac{11}{16}$	J. B. Allen
330	Havre ... ...	1834	5 $\frac{1}{2}$ × 3 $\frac{7}{8}$	R. Wallis

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
331	Palace of La Belle Gabrielle (See also 'Heath's Gallery,' XLIIK)	1834	5 $\frac{1}{8}$ × 3 $\frac{1}{16}$	W. Miller
332	Burning of the Houses of Parliament (Vignette) ...	1835	3 $\frac{7}{16}$ × 4 $\frac{3}{4}$	Willmore
333	Fire at Sea (Vignette) ...	1835	3 $\frac{1}{8}$ × 4 $\frac{7}{8}$	Willmore
334	The Wreck (Vignette) ...	1836	3 $\frac{1}{16}$ × 4 $\frac{1}{8}$	H. Griffiths
335	The Sea! The Sea! (Vignette) ...	1837	3 $\frac{11}{16}$ × 4 $\frac{1}{16}$	Willmore
	<b>XLID. 'The Amulet,' 1829-1831</b>			
336	Ehrenbreitstein ...	1828	4 $\frac{1}{4}$ × 2 $\frac{3}{4}$	J. Pye
337	Florence from the Chiesa al Monte ...	1831	4 $\frac{5}{8}$ × 3	E. Goodall
	Richmond Hill (See 'Literary Souvenir,' No. 314)			
	<b>XLIE. 'The Anniversary,' 1829</b>			
338	Fonthill ...	1829	5 $\frac{1}{16}$ × 3 $\frac{7}{16}$	T. Crostick
	<b>XLIF. 'Friendship's Offering,' 1830</b>			
339	Vesuvius in Eruption ...	1830	4 $\frac{3}{8}$ × 2 $\frac{3}{4}$	T. Jeavons
	(See also same Plate under Title 'Bay of Naples,' No. 346.)			
	<b>XLIG. 'The Remembrancer,' 1831</b>			
340	The Forum Romanum ...	1831	4 $\frac{15}{16}$ × 3 $\frac{1}{16}$	J. Henshall
	<b>XLIIH. 'The Talisman,' 1831</b>			
341	Barnard Castle ...	1831	4 $\frac{3}{4}$ × 3 $\frac{7}{16}$	Willmore
	Forum Romanum (See 'Remembrancer,' No. 340)			
	<b>XLIII. Some Annual or Annuals Unknown</b>			
342	The Rialto, Venice (Small Replica of No. 144)	1830	4 $\frac{3}{8}$ × 2 $\frac{7}{16}$	H. Adlard
343	Cascade of Terni (Ditto of No. 145)	1830	2 $\frac{13}{16}$ × 4 $\frac{7}{16}$	H. Adlard
344	Naples from the Mole (Ditto of No. 156)	1827	4 $\frac{3}{16}$ × 2 $\frac{11}{16}$	H. Adlard
345	Florence from Fiesole (Ditto of No. 159)	1830	4 $\frac{3}{16}$ × 2 $\frac{9}{16}$	H. Adlard
346	Bay of Naples (See 'Friendship's Offering,' No. 339) ...	1830	4 $\frac{3}{8}$ × 2 $\frac{3}{4}$	H. Adlard
347	Temple of Egina ...	?	4 $\frac{5}{8}$ × 3	T. Kelly
	<b>XLIIK. Heath's 'Gallery of British Engravings,' 1836</b>			
	Lake of Albano (See 'Keepsake,' No. 320)	1836		
	Florence (Ditto No. 319)	"		
	Virginia Water, I (Ditto No. 322)	"		
	Virginia Water, II (Ditto No. 323)	"		
	Ehrenbreitstein (Ditto No. 328)	"		
	Palace of La Belle Gabrielle (Ditto No. 331)	"		
	Marly (Ditto No. 327)	"		
	<b>XLILL. How's 'Lays and Legends,' 1843</b>			
	Tower of London (See 'Literary Souvenir,' No. 318)	1843		

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
<b>XLIII. Rogers's 'Italy,' 1830 (All Vignettes)</b>				
348	The Lake of Geneva	1830	3 <sup>3</sup> <sub>4</sub> x 2 <sup>1</sup> <sub>2</sub>	E. Goodall
349	William Tell's Chapel	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	R. Wallis
350	St. Maurice	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	R. Wallis
351	Hospice of the Great St. Bernard (I)	"	3 <sup>1</sup> <sub>2</sub> x 3 <sup>1</sup> <sub>2</sub>	W. R. Smith
352	Hospice of the Great St. Bernard (II)	"	3 <sup>1</sup> <sub>2</sub> x 3 <sup>1</sup> <sub>2</sub>	W. R. Smith
353	Marengo	"	3 <sup>1</sup> <sub>2</sub> x 2	E. Goodall
354	Aosta	"	3 <sup>3</sup> <sub>4</sub> x 2 <sup>3</sup> <sub>4</sub>	H. Le Keux
355	Martigny	"	3 <sup>2</sup> <sub>3</sub> x 2 <sup>3</sup> <sub>4</sub>	W. Cooke
356	Hannibal passing the Alps	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	W. R. Smith
357	Lake of Como (I)	"	3 <sup>1</sup> <sub>4</sub> x 2 <sup>1</sup> <sub>2</sub>	E. Goodall
358	Venice	"	3 <sup>1</sup> <sub>4</sub> x 2 <sup>1</sup> <sub>2</sub>	E. Goodall
359	Florence	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	E. Goodall
360	Galileo's Villa	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	E. Goodall
361	Villa Madama—Moonlight	"	3 x 3	H. Le Keux
362	Rome, Castle of St. Angelo	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	R. Wallis
363	The Forum	"	3 <sup>1</sup> <sub>2</sub> x 3 <sup>1</sup> <sub>2</sub>	E. Goodall
364	The Campagna of Rome	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>1</sup> <sub>2</sub>	E. Goodall
365	Tivoli	"	3 <sup>1</sup> <sub>2</sub> x 3	J. Pye
366	Perugia	"	3 <sup>3</sup> <sub>4</sub> x 2 <sup>3</sup> <sub>4</sub>	E. Goodall
367	Banditti	"	2 <sup>3</sup> <sub>4</sub> x 3 <sup>1</sup> <sub>2</sub>	R. Wallis
368	Naples	"	2 <sup>1</sup> <sub>2</sub> x 1 <sup>1</sup> <sub>2</sub>	E. Goodall
369	Paestum	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	J. Pye
370	Amalfi	"	3 <sup>1</sup> <sub>2</sub> x 3	R. Wallis
371	A Villa on the Night of a Festa di Ballo	"	3 <sup>1</sup> <sub>2</sub> x 3	E. Goodall
372	A Farewell—Lake of Como (II)	"	3 <sup>3</sup> <sub>8</sub> x 2 <sup>3</sup> <sub>4</sub>	R. Wallis

**XLIV. Rogers's 'Poems,' 1834 (All Vignettes)**

373	A Garden	1834	3 <sup>3</sup> <sub>4</sub> x 3 <sup>1</sup> <sub>2</sub>	W. Miller
374	A Village—Evening	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>1</sup> <sub>2</sub>	E. Goodall
375	The Gipsy	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	E. Goodall
376	Leaving Home	"	3 <sup>3</sup> <sub>4</sub> x 2 <sup>5</sup> <sub>8</sub>	E. Goodall
377	Greenwich Hospital	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	E. Goodall
378	Keswick Lake	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	E. Goodall
379	St. Herbert's Chapel	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>3</sup> <sub>4</sub>	H. Le Keux
380	An Old Manor House	"	3 <sup>3</sup> <sub>4</sub> x 3 <sup>1</sup> <sub>2</sub>	W. Miller
381	Tornaro	"	3 <sup>3</sup> <sub>4</sub> x 3 <sup>1</sup> <sub>2</sub>	R. Wallis
382	A Village Fair	"	3 <sup>1</sup> <sub>2</sub> x 3 <sup>1</sup> <sub>2</sub>	E. Goodall
383	Traitor's Gate—Tower of London	"	3 x 3 <sup>1</sup> <sub>2</sub>	E. Goodall
384	St. Anne's Hill (I)	"	3 <sup>3</sup> <sub>4</sub> x 2 <sup>1</sup> <sub>2</sub>	E. Goodall
385	A Hurricane in the Desert	"	3 <sup>2</sup> <sub>3</sub> x 3	E. Goodall
386	Venice, The Rialto—Moonlight	"	3 <sup>3</sup> <sub>4</sub> x 3 <sup>1</sup> <sub>2</sub>	W. Miller
387	Valombrè	"	2 <sup>7</sup> <sub>8</sub> x 4 <sup>1</sup> <sub>4</sub>	E. Goodall
388	St. Pierre's Cottage	"	3 <sup>1</sup> <sub>2</sub> x 3 <sup>1</sup> <sub>2</sub>	E. Goodall
389	Ste. Julianne's Chapel	"	2 <sup>2</sup> <sub>3</sub> x 3 <sup>1</sup> <sub>2</sub>	E. Goodall
390	Captivity	"	3 <sup>1</sup> <sub>2</sub> x 3 <sup>1</sup> <sub>2</sub>	E. Goodall
391	An Old Oak	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>7</sup> <sub>8</sub>	E. Goodall
392	Shipbuilding (An Old Oak Dead)	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>1</sup> <sub>2</sub>	E. Goodall
393	The Boy of Egremont	"	3 <sup>1</sup> <sub>2</sub> x 2 <sup>5</sup> <sub>8</sub>	E. Goodall

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
394	Bolton Abbey ... ... ... ...	1834	3 $\frac{1}{2}$ x 2 $\frac{3}{4}$	R. Wallis
395	The Alps at Daybreak ... ...	"	3 $\frac{1}{2}$ x 3	E. Goodall
396	Loch Lomond ... ...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	W. Miller
397	St. Anne's Hill (II) ...	"	2 $\frac{1}{2}$ x 2 $\frac{3}{4}$	E. Goodall
398	Columbus and his Son ...	"	3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Goodall
399	Columbus setting Sail...	"	3 $\frac{1}{2}$ x 2 $\frac{3}{4}$	E. Goodall
400	The Vision of Columbus ...	"	3 $\frac{1}{2}$ x 2 $\frac{3}{4}$	E. Goodall
401	Land Discovered by Columbus ...	"	3 x 3 $\frac{1}{2}$	E. Goodall
402	The Landing of Columbus...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	E. Goodall
403	A Tempest—Voyage of Columbus ...	"	2 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Goodall
404	Cortes and Pizarro ...	"	3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Goodall
405	Datur hora quieti... ...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	E. Goodall

**XLV. 'Byron's Life and Works' (Murray Edition), 1832-1834**

406	Gibraltar ... ...	1832	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
407	Malta ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
408	The Acropolis of Athens ...	"	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	J. Cousen
409	Temple of Minerva, Cape Colonna ...	"	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
410	Tomb of Cecilia Metella ...	1833	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
411	Rhodes ...	"	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	W. Finden
412	Drachenfels ...	"	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	W. Finden
413	Cephalonia ...	"	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
414	Negropont ...	1834	5 $\frac{1}{2}$ x 5 $\frac{1}{2}$	E. Finden
415	Santa Maria della Spina, Pisa ...	1832	3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
416	Gate of Theseus, Athens ...	"	3 $\frac{1}{2}$ x 4	E. Finden
417	The Plain of Troy ...	"	3 $\frac{1}{2}$ x 3	E. Finden
418	Bacharach on the Rhine ...	"	3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
419	The Castle of St. Angelo ...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	E. Finden
420	Corinth from the Acropolis ...	1833	3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
421	The Bridge of Sighs, Venice ...	"	3 x 3 $\frac{1}{2}$	E. Finden
422	The Bernese Alps ...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	E. Finden
423	The Walls of Rome (Tomb of Caius Sestus) ...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	E. Finden
424	Parnassus and Castalian Spring ...	"	3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
425	The Field of Waterloo ( <i>from Hougmont</i> ) ...	"	3 $\frac{1}{2}$ x 2	E. Finden
426	Scio (Fontana de Melek, Mehmet Pasha) ...	"	3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
427	Genoa ... ...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	E. Finden
428	Cologne ... ...	"	3 x 3 $\frac{1}{2}$	E. Finden
429	Santa Sophia, Constantinople ...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	E. Finden
430	The School of Homer, Scio ...	"	3 $\frac{1}{2}$ x 3 $\frac{1}{2}$	E. Finden
431	The Castellated Rhine ...	"	3 $\frac{1}{2}$ x 2 $\frac{1}{2}$	E. Finden

**XLVI. 'The Rivers of France,' 1833-1835:—**

**XLVIA. 'Turner's Annual Tour—The Loire,' 1833**

432	Nantes (Vignette Title) ...	1833	3 $\frac{1}{2}$ x 5	W. Miller
433	Orleans ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{1}{2}$	T. Higham

## LINE ENGRAVINGS ON STEEL.

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
<b>XLVI. 'Rivers of France'—continued.</b>				
434	Beaugency ... ... ... ...	1833	5 $\frac{7}{16}$ x 3 $\frac{5}{8}$	R. Brandard
435	Blois ... ... ... ...	"	5 $\frac{7}{16}$ x 3 $\frac{11}{16}$	R. Brandard
436	Palace at Blois ... ... ... ...	"	5 $\frac{9}{16}$ x 3 $\frac{15}{16}$	R. Wallis
437	Amboise ... ... ... ...	"	5 $\frac{9}{16}$ x 4	W. R. Smith
438	Château of Amboise ... ... ... ...	"	5 $\frac{11}{16}$ x 3 $\frac{11}{16}$	J. B. Allen
439	Canal of the Loire and Cher, near Tours ...	"	5 $\frac{1}{2}$ x 3 $\frac{3}{4}$	T. Jeavons
440	Tours ... ... ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{11}{16}$	R. Brandard
441	St. Julian's, Tours ... ... ... ...	"	5 $\frac{11}{16}$ x 3 $\frac{3}{4}$	W. Radclyffe
442	Tours—Looking Backward ... ... ... ...	"	5 $\frac{11}{16}$ x 3 $\frac{9}{16}$	R. Wallis
443	Saumur ... ... ... ...	"	5 $\frac{5}{8}$ x 3 $\frac{13}{16}$	Willmore
444	Rietz, near Saumur ... ... ... ...	"	5 $\frac{5}{8}$ x 3 $\frac{1}{2}$	R. Brandard
445	Montjen ... ... ... ...	"	5 $\frac{5}{8}$ x 3 $\frac{13}{16}$	Willmore
446	St. Florent ... ... ... ...	"	5 $\frac{5}{8}$ x 3 $\frac{3}{4}$	R. Brandard
447	Between Clairmont and Mauves ... ... ... ...	"	5 $\frac{5}{16}$ x 3 $\frac{3}{4}$	W. Miller
448	Château Hamelin ... ... ... ...	"	5 $\frac{1}{8}$ x 3 $\frac{3}{4}$	R. Brandard
449	Scene on the Loire ... ... ... ...	"	5 $\frac{11}{16}$ x 3 $\frac{3}{4}$	R. Wallis
450	Clairmont ... ... ... ...	"	5 $\frac{3}{8}$ x 3 $\frac{3}{4}$	Willmore
451	Coteaux de Mauves ... ... ... ...	"	5 $\frac{11}{16}$ x 3 $\frac{7}{8}$	R. Wallis
452	Château de Nantes ... ... ... ...	"	5 $\frac{5}{16}$ x 3 $\frac{3}{4}$	W. Miller
<b>XLVII. 'Turner's Annual Tour—The Seine,'</b>				
1834				
453	Light Towers of the Hève (Vignette Title) ...	1834	3 $\frac{1}{2}$ x 4	J. Cousen
454	Havre ... ... ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{7}{8}$	J. B. Allen
455	Havre, Tower of Francis I ... ... ... ...	"	5 $\frac{1}{2}$ x 4	R. Wallis
456	Graville ... ... ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{13}{16}$	R. Brandard
457	Harfleur ... ... ... ...	"	5 $\frac{5}{16}$ x 3 $\frac{13}{16}$	J. Cousen
458	Tancarville ... ... ... ...	"	5 $\frac{5}{16}$ x 3 $\frac{13}{16}$	Willmore
459	Château de Tancarville, with Town of Quilleboeuf ... ... ... ...	"	5 $\frac{7}{16}$ x 3 $\frac{11}{16}$	R. Brandard
460	Lillebonne, Château and Tower ... ... ... ...	"	5 $\frac{3}{8}$ x 4	T. Jeavons
461	Lillebonne, Château ... ... ... ...	"	5 $\frac{11}{16}$ x 3 $\frac{13}{16}$	Willmore
462	Caudébec ... ... ... ...	"	5 $\frac{3}{8}$ x 3 $\frac{11}{16}$	J. B. Allen
463	Jumièges ... ... ... ...	"	5 $\frac{3}{8}$ x 4	Armytage
464	La Chaise de Gargantua, near Duclair ... ...	"	5 $\frac{7}{16}$ x 3 $\frac{3}{4}$	R. Brandard
465	Rouen, looking up the River ... ... ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{11}{16}$	R. Brandard
466	Rouen, looking down the River ... ... ... ...	"	5 $\frac{3}{8}$ x 3 $\frac{11}{16}$	W. Miller
467	Rouen Cathedral ... ... ... ...	"	5 $\frac{9}{16}$ x 3 $\frac{7}{8}$	T. Higham
468	Rouen, from St. Catherine's Hill ... ... ... ...	"	5 $\frac{3}{8}$ x 3 $\frac{15}{16}$	W. Miller
469	Château de la Mailleraie ... ... ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{13}{16}$	R. Brandard
470	Between Quilleboeuf and Villequier ... ... ... ...	"	5 $\frac{11}{16}$ x 3 $\frac{3}{4}$	R. Brandard
471	Quilleboeuf ... ... ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{13}{16}$	R. Brandard
472	Honfleur ... ... ... ...	"	5 $\frac{1}{2}$ x 3 $\frac{13}{16}$	J. Cousen
<b>XLVIII. 'Turner's Annual Tour—The Seine,'</b>				
1835				
473	Château Gaillard, from the South (Vignette Title) ... ... ... ...	1835	3 $\frac{1}{2}$ x 4 $\frac{1}{2}$	J. Cousen
474	Château Gaillard, from the East ... ... ... ...	"	5 $\frac{5}{8}$ x 4 $\frac{1}{2}$	J. Smith

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
475	Vernon ...	1835	5 <sup>9</sup> / <sub>16</sub> x 4	Willmore
476	Pont de l'Arche ...	"	5 <sup>3</sup> / <sub>16</sub> x 3 <sup>1</sup> / <sub>2</sub>	Willmore
477	View on the Seine, between Mantes and Vernon	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>5</sup> / <sub>8</sub>	R. Brandard
478	Mantes ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>5</sup> / <sub>8</sub>	W. Radclyffe
479	Bridge of Meulan...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>13</sup> / <sub>16</sub>	J. Cousen
480	St. Germain... ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>3</sup> / <sub>4</sub>	J. B. Allen
481	Saint Denis ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>15</sup> / <sub>16</sub>	S. Fisher
482	Bridges of St. Cloud and Sèvres	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>15</sup> / <sub>16</sub>	J. Radclyffe
483	The Lanterne of St. Cloud...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>13</sup> / <sub>16</sub>	Willmore
484	Bridge of St. Cloud from Sèvres	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>15</sup> / <sub>16</sub>	S. Fisher
485	Paris, from the Barrière de Passy ...	"	5 <sup>1</sup> / <sub>2</sub> x 4	Willmore
486	Pont-Neuf, Paris ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>15</sup> / <sub>16</sub>	W. Miller
487	Marché aux Fleurs and the Pont au Change...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>15</sup> / <sub>16</sub>	W. Radclyffe
488	Hôtel de Ville and Pont d'Arcole ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>15</sup> / <sub>16</sub>	J. Jeavons
489	Boulevards, Paris ...	"	5 <sup>1</sup> / <sub>2</sub> x 4	T. Higham
490	Confluence of the Seine and the Marne ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>15</sup> / <sub>16</sub>	Armytage
491	Melun ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>1</sup> / <sub>8</sub>	W. Miller
492	Troyes ...	"	5 <sup>1</sup> / <sub>2</sub> x 4	Armytage

**XLVII. 'Scott's Poetical Works' (Cadell),  
1834**

493	Carlisle ...	1834	5 <sup>3</sup> / <sub>4</sub> x 5 <sup>5</sup> / <sub>16</sub>	E. Goodall
494	Smailholme Tower (Vignette) ...	"	3 <sup>1</sup> / <sub>2</sub> x 4 <sup>1</sup> / <sub>2</sub>	E. Goodall
495	Jedburgh Abbey ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>3</sup> / <sub>8</sub>	R. Brandard
496	Johnnie Armstrong's Tower (Vignette) ...	"	3 <sup>1</sup> / <sub>4</sub> x 4	E. Goodall
497	Kelso ...	"	5 <sup>13</sup> / <sub>16</sub> x 3 <sup>1</sup> / <sub>4</sub>	R. Wallis
498	Lochmaben Castle (Vignette) ...	"	3 <sup>1</sup> / <sub>2</sub> x 4 <sup>3</sup> / <sub>16</sub>	Willmore
499	Caerlaverock Castle ...	"	5 <sup>5</sup> / <sub>16</sub> x 3 <sup>1</sup> / <sub>2</sub>	E. Goodall
500	Hermitage Castle (Vignette) ...	"	3 <sup>3</sup> / <sub>8</sub> x 4 <sup>1</sup> / <sub>2</sub>	R. Wallis
501	Dryburgh Abbey ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>1</sup> / <sub>4</sub>	W. Miller
502	Bemerside Tower (Vignette) ...	"	3 <sup>1</sup> / <sub>2</sub> x 4 <sup>5</sup> / <sub>8</sub>	J. Horsburgh
503	Melrose ...	"	5 <sup>3</sup> / <sub>4</sub> x 3 <sup>1</sup> / <sub>16</sub>	W. Miller
504	Newark Castle (Vignette) ...	"	3 <sup>3</sup> / <sub>8</sub> x 4 <sup>1</sup> / <sub>16</sub>	W. J. Cooke
505	Edinburgh from Blackford Hill ...	"	5 <sup>3</sup> / <sub>4</sub> x 3 <sup>3</sup> / <sub>8</sub>	W. Miller
506	Ashiestiel (Vignette) ...	"	3 <sup>1</sup> / <sub>2</sub> x 4	J. Horsburgh
507	Loch Katrine ...	"	5 <sup>3</sup> / <sub>4</sub> x 3 <sup>7</sup> / <sub>16</sub>	W. Miller
508	Loch Achray (Vignette) ...	"	3 <sup>1</sup> / <sub>2</sub> x 3 <sup>1</sup> / <sub>2</sub>	W. Miller
509	Junction of the Greta and the Tees ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>1</sup> / <sub>4</sub>	J. Pye
510	Bowes Tower (Vignette) ...	"	3 <sup>1</sup> / <sub>2</sub> x 5 <sup>1</sup> / <sub>8</sub>	E. Webb
511	Loch Cariskin ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>3</sup> / <sub>16</sub>	H. Le Keux
512	Fingal's Cave, Staffa (Vignette) ...	"	3 <sup>3</sup> / <sub>16</sub> x 4 <sup>3</sup> / <sub>4</sub>	E. Goodall
513	Skiddaw ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>3</sup> / <sub>8</sub>	W. Miller
514	Mayburgh (Vignette) ...	"	3 <sup>1</sup> / <sub>2</sub> x 3 <sup>3</sup> / <sub>8</sub>	J. Horsburgh
515	Berwick-upon-Tweed ...	"	5 <sup>1</sup> / <sub>2</sub> x 3 <sup>1</sup> / <sub>4</sub>	W. Miller
516	Abbotsford (Vignette <i>in framed border</i> ) ...	"	3 <sup>13</sup> / <sub>16</sub> x 3 <sup>1</sup> / <sub>2</sub>	H. Le Keux

**XLVIII. 'Scott's Prose Works,' 1834-1836**

517	Dryden's Monument (Vignette) ...	1834-		
		1836	2 <sup>7</sup> / <sub>8</sub> x 4 <sup>1</sup> / <sub>2</sub>	J. Horsburgh
518	Dumbarton Castle (Vignette) ...	"	3 <sup>1</sup> / <sub>2</sub> x 3 <sup>1</sup> / <sub>8</sub>	W. Miller

## LINE ENGRAVINGS ON STEEL.

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
519	<b>XLVIII. 'Scott's Prose Works'—continued</b>	1834-		
519	Brussels—Distant View ... ... ... ...	1836	5 $\frac{1}{2}$ × 3 $\frac{1}{4}$	W. Miller
520	Hougoumont (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 4	W. Miller
521	New Abbey, near Dumfries (Vignette) ... ...	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
522	Norham Castle—Moonrise... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
523	Jerusalem ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{3}{4}$	W. Miller
524	Shakespeare's Monument (Vignette) ... ...	"	2 $\frac{1}{2}$ × 4 $\frac{1}{2}$	J. Horsburgh
525	Hôtel de Ville, Paris (Vignette) ... ...	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
526	Napoleon's Logement, Quai Conti (Vignette)	"	2 $\frac{1}{2}$ × 4 $\frac{1}{2}$	J. Horsburgh
527	Brienne ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
528	Venice—The Campanile (Vignette)... ...	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
529	Placenza ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
530	Verona ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
531	Vincennes (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
532	St. Cloud ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
533	Mayence (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
534	Milan ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	J. Horsburgh
535	The Simplon (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
536	Paris from Père-la-Chaise ... ... ...	"	4 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
537	Malmaison (Vignette)... ...	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
538	Fontainebleau (Vignette) ... ... ...	"	3 × 3 $\frac{1}{2}$	W. Miller
539	Field of Waterloo ( <i>with lightning</i> ) ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
540	The Bellerophon, Plymouth Sound (Vignette)	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	E. Goodall
541	Chiefswood Cottage (Vignette)... ...	"	2 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
542	The Rhymer's Glen ... ... ...	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
543	Edinburgh from St. Anthony's Chapel ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
544	Dunfermline (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 3 $\frac{1}{2}$	J. Horsburgh
545	Stirling ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
546	Craigmillar Castle (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 4	W. Miller
547	Dunstaffnage ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
548	Linlithgow (Vignette)... ...	"	3 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
549	Glencoe ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
550	Killiecrankie (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 4	W. Miller
551	Inverness ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
552	Fort Augustus (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
553	Rouen—Distant View ... ... ...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	Richardson
554	Calais (Vignette) ... ... ...	"	2 $\frac{1}{2}$ × 4 $\frac{1}{2}$	J. Horsburgh
555	Château D'Arc, near Dieppe ... ... ...	"	5 × 3 $\frac{1}{2}$	W. Forrest
556	Abbeville (Vignette) ... ... ...	"	3 $\frac{1}{2}$ × 3 $\frac{1}{2}$	J. Horsburgh
557	<b>XLIX. Tilt's 'Illustrations to Scott's Poetical Works,' 1834</b>			
557	Roslin Castle (Small Replica of No. 196) ...	1834	4 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. R. Smith
558	Crichton Castle (Ditto of No. 190) ...	"	4 $\frac{1}{2}$ × 3	W. B. Cooke
559	Tantallon Castle (Ditto of No. 198) ...	"	4 $\frac{1}{2}$ × 3	W. B. Cooke
560	<b>L. 'Fisher's Illustrations to Waverley Novels,' 1836-1837</b>			
560	Edinburgh—March of the Highlanders ... ...	1836	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	T. Higham
561	Col. Mannering, Hazlewood, and Smugglers...	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Finden

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
562	Ballyburgh Ness... ... ... ... ...	1836	5 <sup>5</sup> / <sub>16</sub> × 3 <sup>1</sup> / <sub>4</sub>	E. Finden
563	"It's Auld Ailie hersell" ... ... ...	"	5 <sup>1</sup> / <sub>4</sub> × 3 <sup>1</sup> / <sub>4</sub>	Armytage
564	Wolf's Hope ... ... ... ...	"	5 <sup>3</sup> / <sub>16</sub> × 3 <sup>3</sup> / <sub>8</sub>	J. H. Kernot
565	Loch Leven Castle ... ... ... ...	"	5 <sup>9</sup> / <sub>16</sub> × 3 <sup>1</sup> / <sub>4</sub>	J. B. Allen
	<b>L.I. Lockhart's 'Life of Scott,' 1839</b>			
566	Sandy Knowe (Smailholme Tower), Vignette to Vol. II ... ... ... ...	1839	3 <sup>1</sup> / <sub>2</sub> × 4 <sup>1</sup> / <sub>8</sub>	W. Miller
567	Scott's Birthplace, No. 39, Castle Street, Edinburgh (Vignette) ... ... ...	"	3 <sup>3</sup> / <sub>8</sub> × 4 <sup>3</sup> / <sub>8</sub>	W. Miller
568	Abbotsford from the Northern Bank of the Tweed (Frontispiece to Vol. VIII) ...	"	5 <sup>3</sup> / <sub>16</sub> × 3 <sup>3</sup> / <sub>8</sub>	W. Miller
	<b>L.II. 'Scott's Poetical Works' (Library Edi-</b> <b>tion), 1841</b>			
569	Abbotsford ( <i>The Large Square Vignette</i> ) ...	1841	4 <sup>1</sup> / <sub>2</sub> × 5	W. Miller
	<b>L.III. 'The Gallery of Modern British Art-</b> <b>ists,' 1834-1836</b>			
570	Fish Market, Rotterdam ... ... ...	1834	5 <sup>7</sup> / <sub>8</sub> × 4 <sup>1</sup> / <sub>8</sub>	W. Floyd
571	Rievaulx Abbey (the Small plate, with the Bridge) ... ... ... ...	1836	6 <sup>3</sup> / <sub>16</sub> × 3 <sup>11</sup> / <sub>16</sub>	J. C. Bentley
	<b>L.IV. Finden's 'Landscape Illustrations to</b> <b>the Bible,' 1836</b>			
572	Mount Moriah ... ... ... ...	1836	5 <sup>1</sup> / <sub>4</sub> × 3 <sup>3</sup> / <sub>8</sub>	E. Finden
573	The Red Sea at Suez ... ... ...	"	5 <sup>1</sup> / <sub>4</sub> × 3 <sup>9</sup> / <sub>16</sub>	E. Finden
574	Encampment of Israelites, Mount Sinai ...	"	5 <sup>5</sup> / <sub>8</sub> × 3 <sup>7</sup> / <sub>16</sub>	J. B. Allen
575	The Desert of Sinai ... ... ...	"	5 <sup>5</sup> / <sub>8</sub> × 4	E. Finden
576	Jericho ... ... ... ...	"	5 <sup>1</sup> / <sub>16</sub> × 3 <sup>1</sup> / <sub>8</sub>	W. Finden
577	The Dead Sea, Jericho, and Mouth of Jordan	"	5 <sup>1</sup> / <sub>2</sub> × 3 <sup>7</sup> / <sub>8</sub>	E. Finden
578	Wilderness of Engedi and Convent of Santa Saba ... ... ... ...	"	5 <sup>9</sup> / <sub>16</sub> × 4	J. B. Allen
579	Joppa ... ... ... ...	"	5 <sup>9</sup> / <sub>16</sub> × 3 <sup>9</sup> / <sub>16</sub>	E. Finden
580	Solomon's Pools ... ... ...	"	5 <sup>1</sup> / <sub>2</sub> × 3 <sup>11</sup> / <sub>16</sub>	Stephenson
581	Ramah and Rachel's Tomb ... ...	"	5 <sup>1</sup> / <sub>4</sub> × 3 <sup>13</sup> / <sub>16</sub>	W. Finden
582	Babylon ... ... ...	"	5 <sup>1</sup> / <sub>2</sub> × 3 <sup>3</sup> / <sub>4</sub>	J. Cousen
583	Egypt, the Pyramids of Ghizeh ... ...	"	5 <sup>1</sup> / <sub>2</sub> × 3 <sup>7</sup> / <sub>8</sub>	E. Finden
584	Mount Lebanon and Convent of St. Antonio...	"	5 <sup>7</sup> / <sub>16</sub> × 3 <sup>13</sup> / <sub>16</sub>	W. Finden
585	Nineveh, Moussul on the Tigris ... ...	"	5 <sup>1</sup> / <sub>2</sub> × 3 <sup>3</sup> / <sub>4</sub>	W. Radclyffe
586	Lebanon, from Tripoli ... ...	"	5 <sup>1</sup> / <sub>2</sub> × 3 <sup>3</sup> / <sub>4</sub>	E. Finden
587	Jerusalem from the Mount of Olives ... ...	"	5 <sup>5</sup> / <sub>16</sub> × 3 <sup>11</sup> / <sub>16</sub>	J. B. Allen
588	Bethlehem ... ... ...	"	5 <sup>1</sup> / <sub>2</sub> × 3 <sup>5</sup> / <sub>8</sub>	E. Finden
589	Nazareth ... ... ...	"	5 <sup>1</sup> / <sub>2</sub> × 3 <sup>5</sup> / <sub>8</sub>	E. Finden
590	Jerusalem, with the Walls ... ...	"	5 <sup>3</sup> / <sub>8</sub> × 3 <sup>11</sup> / <sub>16</sub>	W. Finden
591	Jerusalem; Pool of Bethesda ... ...	"	5 <sup>5</sup> / <sub>8</sub> × 3 <sup>3</sup> / <sub>4</sub>	E. Finden

## LINE ENGRAVINGS ON STEEL.

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	<b>LIV. 'Landscape Illustrations to the Bible'</b> —continued			
592	Valley of the Brook Kedron	1836	5 $\frac{1}{4}$ × 3 $\frac{5}{8}$	E. Finden
593	Corinth (Cenchrea)	"	5 $\frac{5}{8}$ × 3 $\frac{3}{4}$	E. Finden
594	Assos	"	5 $\frac{7}{16}$ × 3 $\frac{5}{8}$	W. Finden
595	Rhodes	"	5 $\frac{5}{8}$ × 3 $\frac{11}{16}$	S. Fisher
596	Sidon	"	5 $\frac{1}{16}$ × 3 $\frac{9}{16}$	W. Finden
597	Jerusalem from the Latin Convent. (Unpubd.)	"	5 $\frac{1}{4}$ × 3 $\frac{9}{16}$	J. Cousen
	<b>LV. 'Milton's Poetical Works' (Macrone),</b> 1835. (All Vignettes.)			
598	Mustering of the Warrior Angels	1835	3 $\frac{1}{4}$ × 3 $\frac{3}{4}$	R. Brandard
599	The Fall of the Rebel Angels	"	3 $\frac{1}{4}$ × 4 $\frac{1}{16}$	E. Goodall
600	The Expulsion from Paradise	"	3 $\frac{1}{4}$ × 4 $\frac{1}{2}$	E. Goodall
601	The Temptation on the Mountain	"	3 $\frac{1}{4}$ × 3 $\frac{5}{8}$	J. Cousen
602	The Temptation on the Pinnacle	"	2 $\frac{5}{8}$ × 4 $\frac{1}{2}$	F. Bacon
603	St. Michael's Mount—Shipwreck of Lycidas	"	3 $\frac{3}{4}$ × 4 $\frac{1}{4}$	W. Miller
604	Ludlow Castle—Rising of the Water-Nymphs	"	3 $\frac{1}{4}$ × 4 $\frac{1}{4}$	E. Goodall
	<b>LVI. Fisher's 'Pilgrim's Progress,' 1836</b>			
605	Frontispiece (Vignette)	1836	4 × 6 $\frac{5}{16}$	E. Goodall
	<b>LVII. 'White's Views in India,' 1836-1837</b>			
606	The Ghaut at Hurdwar	1836	7 $\frac{7}{16}$ × 4 $\frac{15}{16}$	T. Higham
607	Mussooree from Landour	"	8 $\frac{1}{16}$ × 5	J. B. Allen
608	Snowy Range from Tyne or Marma	"	8 $\frac{3}{16}$ × 4 $\frac{13}{16}$	E. Goodall
609	View near Jubbera	"	8 $\frac{1}{16}$ × 5 $\frac{1}{16}$	J. Cousen
610	Falls near the Source of the Jumna	"	8 $\frac{3}{16}$ × 5 $\frac{1}{16}$	J. Cousen
611	Valley of the Dhoon	"	8 × 5 $\frac{1}{16}$	W. Floyd
612	Rocks at Colgong on the Ganges	"	8 $\frac{3}{16}$ × 5 $\frac{3}{16}$	E. Goodall
	<b>LVIII. 'Campbell's Poetical Works' (Moxon),</b> 1837. (All Vignettes.)			
613	Summer Eve—The Rainbow	1837	3 $\frac{5}{16}$ × 3 $\frac{5}{16}$	E. Goodall
614	The Andes Coast	"	2 $\frac{3}{4}$ × 3 $\frac{1}{2}$	E. Goodall
615	Prague—Kosciusko	"	3 $\frac{1}{16}$ × 3 $\frac{1}{4}$	E. Goodall
616	"Sinai's Thunder"	"	2 $\frac{7}{8}$ × 4	E. Goodall
617	Swiss Valley	"	2 $\frac{3}{4}$ × 3 $\frac{1}{2}$	E. Goodall
618	O'Connor's Child	"	2 $\frac{3}{4}$ × 3 $\frac{1}{16}$	E. Goodall
619	Lochiel's Warning	"	2 $\frac{3}{4}$ × 3	E. Goodall
620	Battle of the Baltic	"	2 $\frac{3}{4}$ × 3 $\frac{1}{16}$	E. Goodall
621	Hohenlinden	"	2 $\frac{3}{4}$ × 4 $\frac{1}{16}$	R. Wallis
622	Lord Ullin's Daughter	"	3 $\frac{1}{16}$ × 3 $\frac{1}{2}$	R. Wallis
623	The Soldier's Dream	"	2 $\frac{1}{16}$ × 3 $\frac{5}{16}$	E. Goodall
624	The Last Man	"	2 $\frac{1}{16}$ × 3 $\frac{3}{8}$	E. Goodall
625	Gertrude of Wyoming—The Valley	"	2 $\frac{3}{4}$ × 3 $\frac{1}{8}$	E. Goodall

## LINE ENGRAVINGS ON STEEL.

cv

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
626	Gertrude of Wyoming—The Waterfall ... ...	1837	2 $\frac{3}{4}$ × 3	E. Goodall
627	Rolandseck ... ... ... ...	"	2 $\frac{5}{8}$ × 3 $\frac{1}{8}$	E. Goodall
628	The Beech Tree's Petition ... ... ... ...	"	2 $\frac{5}{8}$ × 3 $\frac{1}{8}$	E. Goodall
629	Camp Hill, Hastings ... ... ... ...	"	2 $\frac{1}{8}$ × 3 $\frac{1}{8}$	E. Goodall
630	The Death-Boat of Heligoland ... ... ... ...	"	2 $\frac{3}{4}$ × 3	E. Goodall
631	Ehrenbreitstein ... ... ... ...	"	2 $\frac{1}{8}$ × 2 $\frac{7}{8}$	E. Goodall
632	The Dead Eagle—Oran ... ... ... ...	"	3 $\frac{1}{8}$ × 3 $\frac{1}{8}$	W. Miller
633	The Drowning Slave (Unpublished Plate) ...		3 $\frac{5}{16}$ × 3 $\frac{3}{8}$	R. Brandard
<b>LIX. 'Moore's Epicurean' (Macrone), 1839. (All Vignettes.)</b>				
634	The Garden ... ... ... ...	1839	3 $\frac{3}{4}$ × 3 $\frac{7}{8}$	E. Goodall
635	The Ring ... ... ... ...	"	3 $\frac{1}{4}$ × 4 $\frac{1}{8}$	E. Goodall
636	The Nile ... ... ... ...	"	3 $\frac{5}{16}$ × 4 $\frac{1}{16}$	E. Goodall
637	The Chaplet ... ... ... ...	"	3 $\frac{3}{16}$ × 4 $\frac{3}{16}$	E. Goodall
<b>LX. 'Dr. Broadley's Poems,' Privately printed about 1840. The plates afterwards pub- lished in 'Art and Song,' 1867</b>				
638	Lake of Nemi (Vignette) ... ... ... ...	1840	3 $\frac{11}{16}$ × 4 $\frac{1}{2}$	E. Goodall
639	Whitby ... ... ... ...	"	3 $\frac{7}{8}$ × 2 $\frac{1}{16}$	J. Cousen
640	The Abbey Pool ... ... ... ...	"	3 $\frac{7}{8}$ × 2 $\frac{13}{16}$	J. Cousen
641	Tynemouth Priory ... ... ... ...	"	3 $\frac{13}{16}$ × 2 $\frac{5}{8}$	W. Miller
642	St. Agatha's Abbey ... ... ... ...	"	3 $\frac{7}{8}$ × 2 $\frac{13}{16}$	J. Cousen
643	Folkestone ... ... ... ...	"	3 $\frac{7}{8}$ × 2 $\frac{3}{4}$	J. Cousen
<b>LXI. 'The Book of Gems,' 1844</b>				
644	The Thames at Mortlake ... ... ... ...	1844	3 $\frac{3}{16}$ × 2 $\frac{3}{8}$	W. J. Cooke
<b>LXII. Sundry small Steel plates of Unknown Origin</b>				
645	Birmingham, View of ... ... ... ...	1832	5 $\frac{7}{8}$ × 3 $\frac{3}{4}$	E. Radclyffe
646	Dismantling of the Temple of Jupiter, Ægina	1835	9 $\frac{7}{16}$ × 5 $\frac{15}{16}$	R. Brandard
647	Okehampton (Small Replica of the E. and W. plate, No. 226) ... ... ... ...	n. d.	6 $\frac{3}{16}$ × 4 $\frac{3}{16}$	Willmore

*Section C.—Line Engravings of Late Date and mostly of Large Size; some on Copper and some on Steel*

(The initial C signifies Copper; S, Steel.)

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	<b>LXIII. Single Plates. 1838-1854</b>			
648	C. The Grand Canal, Venice ... ... ...	1838	22 $\frac{7}{8}$ × 14 $\frac{3}{4}$	W. Miller
649	C. Ancient Carthage—The Embarcation of Regulus ... ... ...	1840	22 $\frac{1}{2}$ × 15 $\frac{1}{4}$	D. Wilson
650	S. Mercury and Argus ... ... ...	1841	15 $\frac{1}{2}$ × 20 $\frac{1}{2}$	Willmore
651	S. Oxford from North Hinksey ... ...	1841	18 $\frac{1}{2}$ × 12 $\frac{3}{4}$	E. Goodall
652	C. Dido and Æneas; the Morning of the Chase ... ... ...	1842	20 $\frac{1}{4}$ × 16 $\frac{1}{4}$	W. R. Smith
653	C. Caligula's Palace and Bridge ... ...	1842	24 $\frac{1}{4}$ × 15 $\frac{3}{4}$	E. Goodall
654	C. St. Mark's Place, Venice—Juliet and her Nurse ... ...	1842	22 $\frac{1}{2}$ × 16 $\frac{5}{8}$	G. Hollis
655	C. Mercury and Hersè ... ... ...	1842	15 $\frac{1}{2}$ × 18 $\frac{1}{4}$	J. Cousen
656	C. Crossing the Brook ... ... ...	1842	15 $\frac{1}{2}$ × 18 $\frac{1}{2}$	R. Brandard
657	C. Ancient Italy ... ... ...	1842	23 $\frac{3}{4}$ × 17	Willmore
658	C. Modern Italy... ... ...	1842	24 × 17	W. Miller
659	S. Nemi ... ... ...	1842	13 $\frac{1}{2}$ × 9 $\frac{3}{8}$	R. Wallis
660	S. Oberwesel ... ... ...	1844	13 $\frac{1}{2}$ × 8 $\frac{3}{8}$	Willmore
661	S. The Fighting Téméraire ... ...	1845	14 $\frac{1}{4}$ × 11	Willmore
662	C. Ehrenbreitstein ... ... ...	1845	15 $\frac{1}{4}$ × 11	J. Pye
663	S. Heidelberg from the opposite bank of the Neckar ... ...	1846	21 $\frac{1}{4}$ × 14 $\frac{9}{10}$	T. A. Prior
664	S. Kilchurn Castle, Loch Awe ... ...	1847	20 $\frac{1}{4}$ × 13 $\frac{1}{2}$	W. Miller
665	S. Hastings... ... ...	1851	23 $\frac{3}{4}$ × 15 $\frac{5}{8}$	R. Wallis
666	S. Dover ... ... ...	1851	23 $\frac{1}{2}$ × 16	Willmore
667	S. Fetcham Park ... ... ...	1851	16 × 3 $\frac{5}{8}$	Willmore
668	S. Venice—Bellini's pictures being carried to the Church of the Redentore ... ...	1852	24 × 15 $\frac{1}{4}$	Willmore
669	S. The Rhine—Osterspey and Feltzen... ...	1852	11 $\frac{3}{4}$ × 7 $\frac{1}{4}$	W. Miller
670	S. The Rhine—Neuwied and Weissenethurm	1853	11 $\frac{3}{4}$ × 7 $\frac{1}{4}$	R. Brandard
671	S. Lake of Lucerne ... ... ...	1854	18 $\frac{3}{4}$ × 11 $\frac{1}{2}$	R. Wallis
672	S. Zurich ... ... ...	1854	19 $\frac{1}{4}$ × 11 $\frac{3}{4}$	T. A. Prior
673	S. Temple of Minerva, Cape Colonna ... ...	1854	23 $\frac{1}{4}$ × 15 $\frac{1}{8}$	Willmore
674	S. The Piazzetta, Venice... ... ...	1854	9 $\frac{3}{8}$ × 12	W. Miller

*Section D.—Line Engravings on Steel, executed after Turner's death, mainly by Engravers who had worked under him*

Jan 1851

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
<b>LXIV. Single Plates. 1853-1874</b>				
675	The Shipwreck ...	1853	31 $\frac{3}{8}$ x 22	J. Burnet
676	Dutch Fishing Boats ...	1853	31 $\frac{1}{4}$ x 21 $\frac{3}{4}$	J. Burnet
677	The Golden Bough ...	1856	23 $\frac{1}{2}$ x 15	Willmore
678	Battle of Trafalgar, Nelson's Ship ...	1858	31 $\frac{1}{4}$ x 22	J. Burnet
679	The Approach to Venice ...	1859	23 $\frac{5}{8}$ x 15 $\frac{9}{16}$	Willmore
680	Italy—Childe Harold's Pilgrimage ...	1861	26 x 15 $\frac{3}{4}$	Willmore
681	The Bell Rock Lighthouse ...	1862	18 x 12 $\frac{1}{4}$	W. Miller
682	The Straits of Dover ...	1863	21 $\frac{3}{8}$ x 15 $\frac{5}{8}$	W. Chapman
683	Dido building Carthage ...	1863	24 $\frac{1}{2}$ x 16 $\frac{1}{4}$	T. A. Prior
684	St. Michael's Mount ...	1866	15 $\frac{3}{4}$ x 12 $\frac{5}{8}$	W. Miller
685	The Sun rising in a Mist ...	1874	21 $\frac{1}{8}$ x 16 $\frac{1}{4}$	Chapman and Prior
686	Apollo and the Sibyl ...	1873	24 $\frac{1}{8}$ x 15 $\frac{5}{8}$	T. A. Prior
687	Wreck off Hastings (Private Plate) ...	n. d.	11 $\frac{1}{16}$ x 7 $\frac{1}{2}$	W. Miller
688	Ferne Island (or Holy Island)—Shipwreck (Unpublished) ...	n. d.	9 $\frac{1}{8}$ x 6 $\frac{3}{8}$	Willmore
689	Ilfracombe (Unpublished) ...	n. d.	14 $\frac{1}{2}$ x 9 $\frac{1}{4}$	W. Chapman
<b>LXV. 'The Turner Gallery,' 1859-1861</b>				
690	Portrait of Turner ...	1859-		
		1861	4 $\frac{3}{4}$ x 5 $\frac{5}{8}$	
691	Dutch Boats in a Gale (Bridgewater Gallery) ...	"	10 $\frac{7}{16}$ x 7 $\frac{1}{4}$	Armytage
692	Calais Pier ...	"	9 $\frac{3}{4}$ x 6 $\frac{3}{4}$	J. Cousen
693	Fishing Boats; a Coast Scene ...	"	9 $\frac{3}{4}$ x 7	J. Cousen
694	The Shipwreck ...	"	9 $\frac{3}{4}$ x 6 $\frac{5}{8}$	W. Miller
695	The Goddess of Discord in the Garden of the Hesperides ...	"	10 $\frac{1}{2}$ x 7 $\frac{1}{4}$	J. A. Prior
696	The Blacksmith's Shop ...	"	10 $\frac{3}{8}$ x 7 $\frac{1}{4}$	C. W. Sharpe
697	The Death of Nelson ...	"	10 $\frac{1}{8}$ x 7 $\frac{1}{16}$	J. B. Allen
698	The Battle of Trafalgar ...	"	10 $\frac{1}{4}$ x 7 $\frac{1}{16}$	W. Miller
699	Spithead ...	"	10 $\frac{3}{8}$ x 7 $\frac{1}{16}$	W. Miller
700	Abingdon ...	"	9 $\frac{1}{8}$ x 7 $\frac{1}{4}$	C. Cousen
701	On the Thames ...	"	11 $\frac{1}{16}$ x 6 $\frac{1}{2}$	R. Wallis
702	Apollo killing the Python ...	"	10 $\frac{3}{8}$ x 6 $\frac{1}{2}$	L. Stocks
703	Snowstorm; Hannibal crossing the Alps ...	"	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	J. Cousen
704	A Frosty Morning—Sunrise ...	"	10 $\frac{5}{8}$ x 6 $\frac{5}{8}$	R. Brandard
705	Dido and Æneas; the Morning of the Chase ...	"	10 $\frac{3}{8}$ x 6 $\frac{3}{4}$	Willmore
706	Bligh Sand ...	"	10 $\frac{3}{8}$ x 7 $\frac{1}{4}$	R. Brandard
707	Crossing the Brook ...	"	8 $\frac{1}{2}$ x 10 $\frac{7}{16}$	Richardson

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	<b>LXV. 'The Turner Gallery'—continued</b>	1859-		
708	Dido building Carthage ...	1861	10 $\frac{1}{2}$ x 7 $\frac{1}{16}$	E. Goodall
709	The Temple of Jupiter Panhellenius, Egina	"	10 $\frac{1}{2}$ x 6 $\frac{1}{2}$	J. B. Allen
710	The Decline of the Carthaginian Empire ...	"	9 $\frac{1}{16}$ x 6 $\frac{1}{16}$	J. B. Allen
711	Entrance of the Meuse—Orange Merchant- man going to Pieces ...	"	10 $\frac{7}{16}$ x 7 $\frac{1}{16}$	R. Wallis
712	View of Cologne from the River ...	"	10 $\frac{7}{16}$ x 7 $\frac{1}{2}$	A. Willmore
713	Norham Castle ...	"	10 x 7 $\frac{1}{16}$	W. Chapman
714	Rome from the Vatican ...	"	10 $\frac{5}{16}$ x 5 $\frac{1}{2}$	A. Willmore
715	The Arch of Titus, Rome ...	"	9 $\frac{1}{8}$ x 6 $\frac{1}{16}$	E. Challis
716	The Bay of Baiae—Apollo and the Sibyl ...	"	10 $\frac{1}{2}$ x 6 $\frac{3}{4}$	R. Brandard
717	Boats off Calais (Pas de Calais) ...	"	9 $\frac{1}{16}$ x 6 $\frac{1}{2}$	J. Cousen
718	Petworth Park ...	"	11 $\frac{3}{16}$ x 5 $\frac{3}{4}$	J. Cousen
719	The Chain-Pier, Brighton ...	"	11 $\frac{5}{16}$ x 5 $\frac{1}{2}$	R. Wallis
720	The Birdcage—Scene from Boccaccio ...	"	7 $\frac{1}{8}$ x 10	C. H. Jeens
721	Ulysses deriding Polyphemus ...	"	10 $\frac{7}{16}$ x 6 $\frac{13}{16}$	E. Goodall
722	The Loretto Necklace ...	"	9 $\frac{1}{8}$ x 6 $\frac{1}{16}$	C. Cousen
723	Regulus leaving Carthage ...	"	10 $\frac{9}{16}$ x 7 $\frac{1}{2}$	S. Bradshaw
724	View of Orvieto ...	"	10 $\frac{1}{2}$ x 7 $\frac{3}{4}$	S. Bradshaw
725	Caligula's Palace and Bridge ...	"	10 $\frac{1}{16}$ x 6 $\frac{1}{4}$	E. Goodall
726	Vessel in Distress off Yarmouth ...	"	10 $\frac{3}{16}$ x 7 $\frac{3}{4}$	R. Brandard
727	Italy—Childe Harold's Pilgrimage ...	"	10 $\frac{1}{2}$ x 6 $\frac{3}{4}$	Willmore
728	Line-Fishing off Hastings ...	"	10 $\frac{1}{16}$ x 7 $\frac{1}{4}$	W. Miller
729	Grand Canal, Venice ...	"	10 $\frac{3}{8}$ x 6 $\frac{1}{4}$	R. Brandard
730	Venice—the Dogana ...	"	10 x 6 $\frac{9}{16}$	Willmore
731	The Golden Bough—Lake Avernus ...	"	10 x 6 $\frac{1}{2}$	J. A. Prior
732	Heidelberg Castle in the Olden Time ...	"	10 $\frac{7}{16}$ x 6 $\frac{3}{4}$	J. A. Prior
733	Mercury and Argus ...	"	7 $\frac{1}{8}$ x 10	Willmore
734	Apollo and Daphne in the Vale of Tempe ...	"	10 $\frac{9}{16}$ x 5 $\frac{1}{2}$	E. Brandard
735	Ancient Italy ...	"	9 $\frac{1}{16}$ x 7 $\frac{3}{16}$	Willmore
736	Modern Italy ...	"	10 $\frac{5}{16}$ x 7 $\frac{3}{16}$	W. Miller
737	Phryne going to the Bath as Venus ...	"	7 $\frac{1}{8}$ x 8 $\frac{1}{16}$	J. B. Allen
738	The Fighting Téméraire ...	"	10 $\frac{1}{8}$ x 7	Willmore
739	The Prince of Orange landing at Torbay ...	"	9 $\frac{1}{16}$ x 7 $\frac{3}{16}$	W. Miller
740	Wreck off Hastings ...	"	11 $\frac{1}{16}$ x 7 $\frac{1}{2}$	W. Miller
741	Bacchus and Ariadne ...	"	8 $\frac{3}{8}$ diam.	C. Cousen
742	Venice, the Bridge of Sighs ...	"	10 $\frac{3}{8}$ x 6 $\frac{7}{8}$	Armytage
743	Venice, from the Canal of the Giudecca ...	"	10 $\frac{3}{8}$ x 7	E. Brandard
744	Burial of Wilkie at Sea ...	"	7 $\frac{11}{16}$ x 7 $\frac{11}{16}$	J. Cousen
745	Snowstorm—Steamboat off a Harbour ...	"	10 $\frac{1}{8}$ x 7 $\frac{1}{2}$	R. Brandard
746	The Opening of the Walhalla ...	"	10 $\frac{1}{2}$ x 5 $\frac{3}{4}$	C. Cousen
747	The Approach to Venice ...	"	10 $\frac{1}{16}$ x 6 $\frac{1}{8}$	Armytage
748	Rain, Steam, and Speed ...	"	10 $\frac{1}{16}$ x 7 $\frac{9}{16}$	R. Brandard
749	The Lake of Lucerne ...	"	10 x 6 $\frac{1}{2}$	R. Wallis
750	Whalers—the "Erebus" ...	"	10 $\frac{3}{16}$ x 7 $\frac{1}{16}$	R. Brandard

## PART II.—MEZZOTINTS

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
751	I. Single Plate The Shipwreck ...	1806-1807	32 $\frac{5}{8}$ × 23 $\frac{5}{8}$	C. Turner
	II. The 'Liber Studiorum,' 1807-1819. <i>See</i> separate volume, published (2nd ed.) 1906	1807-1819		Various
	III. 'The Rivers of England' (also called 'River Scenery'), 1823-1827			
752	Shields, on the River Tyne ...	1823	8 $\frac{1}{2}$ × 6	C. Turner
753	Newcastle-on-Tyne ...	1823	8 $\frac{5}{8}$ × 6 $\frac{1}{8}$	T. Lupton
754	More Park, near Watford, on the River Colne	1824	8 $\frac{5}{8}$ × 6 $\frac{1}{8}$	C. Turner
755	Rochester, on the River Medway ...	1824	8 $\frac{1}{2}$ × 6	T. Lupton
756	Norham Castle, on the River Tweed ...	1824	8 $\frac{1}{2}$ × 6	C. Turner
757	Dartmouth Castle, on the River Dart ...	1824	8 $\frac{3}{4}$ × 6 $\frac{1}{8}$	T. Lupton
758	Okehampton Castle, on the River Okement	1825	8 $\frac{3}{4}$ × 6 $\frac{3}{8}$	C. Turner
759	Dartmouth, on the River Dart ...	1825	8 $\frac{5}{8}$ × 6 $\frac{1}{16}$	Reynolds
760	Brougham Castle, near the Junction of the Rivers Eamont and Lowther ...	1825	8 $\frac{3}{8}$ × 6 $\frac{1}{8}$	W. Say
761	Kirkstall Abbey, on the River Aire ...	1826	8 $\frac{9}{16}$ × 6 $\frac{3}{8}$	J. Bromley
762	Warkworth Castle, on the River Coquet ...	1826	8 $\frac{5}{8}$ × 5 $\frac{1}{2}$	T. Lupton
763	Mouth of the River Humber ...	1826	8 $\frac{1}{16}$ × 6 $\frac{1}{16}$	G.H. Phillips
764	Arundel Castle, on the River Arun ...	1827	8 $\frac{9}{16}$ × 6 $\frac{1}{16}$	G.H. Phillips
765	Kirkstall Lock, on the River Aire ...	1827	9 × 6 $\frac{1}{8}$	W. Say
766	Stangate Creek, on the River Medway ...	1827	9 $\frac{3}{8}$ × 6 $\frac{1}{8}$	T. Lupton
767	Totnes, on the Dart (Cancelled) ...		9 × 6 $\frac{5}{16}$	C. Turner
768	Arundel Castle, with Rainbow (Unpublished)		9 × 6 $\frac{3}{16}$	Unknown
769	Rochester Castle, with Rainbow (Unfinished)		8 $\frac{7}{8}$ × 6 $\frac{1}{8}$	Unknown
	IV. 'Marine Views,' 1824-1825			
770	Neptune's Trident—Vignette on Wrapper (Etching) ...	1825	2 × 4 $\frac{7}{8}$	Unknown
771	The Eddystone Lighthouse (Plate I) ...	1824	12 $\frac{1}{4}$ × 8 $\frac{1}{2}$	T. Lupton
772	Sunrise—Whiting Fishing at Margate (Pl.II)	1825	12 $\frac{5}{16}$ × 8 $\frac{5}{8}$	T. Lupton
	IVa. The Small Replicas of the Foregoing			
773	The Eddystone Lighthouse (the Small Plate)	1829	4 $\frac{11}{16}$ × 3 $\frac{3}{16}$	T. Lupton
774	Sunrise—Whiting Fishing at Margate (Do.)	1834	4 $\frac{7}{8}$ × 3 $\frac{1}{4}$	T. Lupton

## MEZZOTINTS.

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	<b>V. Two Plates of Unknown Origin</b>			
775	Colebrooke Dale ... ... ... ...	1825	7 $\frac{3}{4}$ x 5 $\frac{3}{4}$	F. C. Lewis
776	New Weir on the Wye ... ... ... ...	?1825	7 $\frac{1}{8}$ x 5 $\frac{5}{8}$	F. C. Lewis
	<b>VI. Young's 'Stafford Gallery' (now Bridge-water Gallery), 1825</b>			
777	Dutch Boats in a Gale ... ... ... ...	1825	7 $\frac{3}{8}$ x 5 $\frac{1}{2}$	J. Young
	<b>VII. 'The Ports of England,' 1826-1828 (afterwards re-published as 'The Har-bours of England,' 1856)</b>			
778	Naval Design on Wrapper (Vignette Etching)	1826	5 x 6 $\frac{1}{4}$	Unknown
779	Scarborough ... ... ... ...	1826	8 $\frac{7}{8}$ x 7	T. Lupton
780	Whitby ... ... ... ...	1826	8 $\frac{5}{8}$ x 6 $\frac{1}{4}$	T. Lupton
781	Dover ... ... ... ...	1827	9 $\frac{1}{2}$ x 6 $\frac{1}{8}$	T. Lupton
782	Ramsgate ... ... ... ...	1827	9 $\frac{1}{4}$ x 6 $\frac{5}{8}$	T. Lupton
783	Sheerness ... ... ... ...	1828	9 $\frac{1}{4}$ x 6 $\frac{3}{8}$	T. Lupton
784	Portsmouth ... ... ... ...	1828	9 $\frac{7}{16}$ x 6 $\frac{5}{16}$	T. Lupton
785	Margate (Commenced in 1828, but Unpublished until 1856) ... ... ... ...		9 $\frac{7}{8}$ x 6 $\frac{5}{16}$	T. Lupton
786	Deal do. ... ...		9 x 6 $\frac{1}{8}$	T. Lupton
787	Sidmouth do. ... ...		9 $\frac{3}{8}$ x 6 $\frac{9}{16}$	T. Lupton
788	Plymouth do. ... ...		9 $\frac{9}{16}$ x 6 $\frac{5}{8}$	T. Lupton
789	Catwater, Plymouth do. ... ...		9 $\frac{1}{4}$ x 6 $\frac{1}{4}$	T. Lupton
790	Falmouth do. ... ...		8 $\frac{9}{16}$ x 6 $\frac{3}{16}$	T. Lupton
	<b>VIII. Sundry Single Mezzotints</b>			
791	Calais Pier—the English Packet arriving (Unfinished) ... ... ... ...		32 $\frac{1}{4}$ x 23	T. Lupton
792	The Burning Mountain (Coloured, privately printed) ... ... ... ...	n. d.	32 x 23 $\frac{1}{8}$	C. Turner
793	The Goddess of Discord in the Garden of the Hesperides (Unpublished) ... ... ...	n. d.	23 x 15	Unknown
794	The Deluge (Unpublished) ... ... ...	1828	22 $\frac{1}{8}$ x 14 $\frac{5}{8}$	J. B. Quilley
795	Field of Waterloo (Unpublished) ... ...	1830	23 x 13 $\frac{7}{8}$	F. C. Lewis
796	The 'Pas de Calais' (Unpublished) ... ...	1830	23 $\frac{1}{8}$ x 15 $\frac{1}{2}$	W. Davison
797	The Garden of Boccaccio—the Birdcage (Unpublished) ... ... ... ...	1830	16 $\frac{1}{2}$ x 22 $\frac{1}{4}$	J. B. Quilley
798	Folkestone (Unpublished) ... ... ... ...	1830	12 $\frac{1}{8}$ x 8 $\frac{1}{4}$	T. Lupton
	<b>IX. The So-called 'Seqeuls to the Liber Studiorum' (Unpublished, and mostly Unfinished)</b>			
799	Paestum ... ... ... ...		8 $\frac{1}{2}$ x 6 $\frac{1}{8}$	J. M. W. Turner
800	The Evening Gun ... ... ... ...		8 $\frac{1}{4}$ x 5 $\frac{1}{8}$	do.
801	Shields Lighthouse ... ... ... ...		8 $\frac{1}{8}$ x 6	do.
802	St. Michael's Mount ... ... ... ...		8 $\frac{3}{8}$ x 5 $\frac{1}{8}$	do.
803	Ship in a Storm ... ... ... ...		8 $\frac{7}{8}$ x 5 $\frac{1}{8}$	do.
804	The Mew-Stone ... ... ... ...		8 $\frac{7}{8}$ x 6 $\frac{1}{4}$	do.
805	Catania, Sicily ... ... ... ...		8 $\frac{3}{8}$ x 6	do.

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
806	Study of Sea and Sky ... ... ... ...		8 <sup>5</sup> <sub>16</sub> × 6 <sup>1</sup> <sub>16</sub>	J. M. W. Turner
807	Bridge and Monument ... ... ... ...		8 <sup>5</sup> <sub>16</sub> × 5 <sup>15</sup> <sub>16</sub>	do.
808	Ship and Cutter ... ... ... ...		8 <sup>11</sup> <sub>16</sub> × 6 <sup>1</sup> <sub>8</sub>	do.
809	Gloucester Cathedral (also known as 'Boston Stamp') ... ... ... ...		8 <sup>5</sup> <sub>16</sub> × 6 <sup>5</sup> <sub>8</sub>	do.
	X. Mezzotints executed after Turner's Death			
810	The Vintage at Maçon (Single Plate) ... ...	1856	32 <sup>3</sup> <sub>8</sub> × 19 <sup>13</sup> <sub>16</sub>	Barlow, R.A.
811	The Wreck of the Minotaur (Single Plate)		32 <sup>1</sup> <sub>4</sub> × 23 <sup>3</sup> <sub>8</sub>	Barlow, R.A.

### PART III.—AQUATINTS (PLAIN AND COLOURED)

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
812	I. Single Plate The Mausoleum at Brocklesby (Plain) ...	about 1804	$23\frac{3}{4} \times 17\frac{3}{4}$	F. C. Lewis
813	II. Some Book or Serial Unknown—1807-1809 Christchurch Cathedral, Oxford (Coloured) ...	1807	$11\frac{13}{16} \times 8\frac{1}{2}$	H. Reeve
814	Clare Hall, Cambridge (Coloured) ... ...	1807	$11\frac{13}{16} \times 9\frac{5}{16}$	H. Reeve
815	Peterborough Cathedral (Plain and Coloured) ...	1809	$11\frac{13}{16} \times 9\frac{9}{16}$	H. Reeve
816	Malmsbury Abbey (Coloured) ... ... ...	1809	$11\frac{13}{16} \times 9\frac{11}{16}$	H. Reeve
817	III. 'Aqua Pictura,' 1813 Autumn—Sowing Grain (Plain and Coloured) ...	1813	$12\frac{1}{8} \times 8\frac{5}{8}$	J. Hassell
818	IV. 'History of Cassiobury Park,' 1816 and 1837 Cassiobury, Hertfordshire—the seat of the Earl of Essex (Plain and Coloured) ... ...	1816	$11\frac{3}{4} \times 7\frac{15}{16}$	Havell & Sons
819	West Front, Cassiobury (Plain) ... ... ...	8 × 9 $\frac{5}{16}$		J. Hill
820	North-West Front, Cassiobury (Plain) ...	$11\frac{7}{16} \times 7\frac{15}{16}$		J. Hill
821	The Great Cloister, Cassiobury (Plain) ...	$11\frac{3}{8} \times 7\frac{15}{16}$		J. Hill
822	V. Four Large Coloured Views in Sussex, Privately Printed about 1818 Rosehill ... ... ... ... ... ... ...	c. 1818	$22\frac{1}{8} \times 15\frac{3}{8}$	J. C. Stadler
823	Ashburnham ... ... ... ... ... ...	" "	$22\frac{1}{4} \times 15\frac{5}{8}$	J. C. Stadler
824	Beauport ... ... ... ... ... ...	" "	$22\frac{1}{8} \times 15\frac{15}{16}$	J. C. Stadler
825	Battle Abbey ... ... ... ... ... ...	" "	$22\frac{1}{8} \times 15\frac{3}{8}$	J. C. Stadler
826	VI. 'The Northern Cambrian Mountains,' 1820 View near Plynlimmon (Coloured) ... ...	1820	$9 \times 5\frac{3}{4}$	Havell
827	VII. 'The Scenery of South Wales,' 1822-1836 Llanthony Abbey, Monmouthshire (Plain and Coloured) ... ... ... ... ...	1823	$9\frac{1}{4} \times 6$	G. Hunt
828	VIII. Single Plate A Shipwreck (Plain and Coloured) ... ...	1825	$21\frac{1}{8} \times 16$	T. Fielding

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	<b>IX. 'A Selection of Facsimiles of Water-Colour Drawings by British Artists,' 1828-1836</b>			
829	Teignmouth (Plain and Coloured) ... ...	1836	14 $\times$ 10 $\frac{3}{16}$	
830	<b>X. A Series of Large Sporting Plates<sup>1</sup></b> Grouse Shooting—August (Plain) ... ...	1841	19 $\frac{1}{4}$ $\times$ 14 $\frac{3}{8}$	Hunt
831	<b>XI. Two Small Plates of Unknown Origin</b>			
832	Tours, looking backwards (Unfinished) ... Promenade on the Ramparts at Nantes (Unfinished) ... ... ... ... ...	n. d.	7 $\frac{1}{2}$ $\times$ 5 $\frac{1}{8}$	Probably F. C. Lewis Ditto
		n. d.	7 $\frac{1}{8}$ $\times$ 4 $\frac{1}{16}$	

<sup>1</sup> It is doubtful if this plate is after J. M. W. Turner, R.A.

## PART IV.—LITHOGRAPHS AND CHROMOLITHOGRAPHS

### *Section A.—Plain Lithographs*

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
833	'Loidis and Elmete,' 2nd Edition, 1823 Leeds (Plain Lithograph) ... ... ...	1823	17 $\frac{1}{8}$ × 11 $\frac{7}{8}$	J. Harding
834	'Scotland Delineated,' 1851-1852 Melrose Abbey from the West (Plain Lithograph) ... ... ...	1852	16 $\frac{1}{4}$ × 13 $\frac{5}{8}$	W. Simpson
835	Tummel Bridge (Plain Lithograph) ...	1852	17 $\frac{1}{2}$ × 11	J. Barnard
	Marvy's 'Landscape Painters of England,' 1852			
836	Linlithgow Palace (Plain Lithograph with added Etching) ...	1852	9 $\frac{3}{4}$ × 6 $\frac{7}{8}$	L. Marvy
837	Château de la Maillerie (Plain Lithograph) ...	1855	10 $\frac{3}{8}$ × 7	R. C. Hulme
838	Rouen, looking up the River (Ditto) ...	?	11 $\frac{5}{8}$ × 8 $\frac{3}{8}$	Himely

### *Section B.—Lithographs Coloured by Hand*

*N.B.—I believe the following to be all Hand-Coloured, but it is difficult to speak with certainty.*

839	'Landscapes by Eminent English Masters,' 1852 The Water Mill (Lithograph, Plain and Coloured by hand) ...	1852	14 $\frac{5}{8}$ × 10 $\frac{1}{2}$	W. Gauci
840	Hatfield Castle (Lithograph, Plain and Coloured by hand) ...	1852	14 $\frac{5}{8}$ × 11 $\frac{7}{8}$	W. Gauci
	Sundry Coloured Lithographs			
841	St. Donats Castle, Glamorganshire (Lithograph, Plain and Coloured by hand) ...	c.	17 $\frac{3}{8}$ × 11 $\frac{3}{4}$	Unknown
842	The Sun rising in a Mist (Lithograph, Plain and Coloured by hand) ...	"	17 $\frac{1}{8}$ × 12 $\frac{1}{8}$	Unknown

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
843	Bligh Sands (Lithograph, Plain and Coloured by hand) ...	c. 1852	18 $\frac{1}{6}$ × 14	Unknown
844	Penmaenmawr (Lithograph, Coloured by hand) 'McQueen's Series,' Pl. 5 ...	"	15 $\frac{3}{4}$ × 10 $\frac{1}{2}$	Unknown
845	Durham Cathedral ('McQueen's Series,' Pl. 6) ...	"	16 $\frac{1}{4}$ × 10 $\frac{3}{4}$	Unknown
846	Kenilworth Castle ('McQueen's Series,' Pl. 7) ...	"	16 $\frac{1}{4}$ × 10 $\frac{7}{8}$	Unknown
847	Kidwelly Castle ...	"	16 × 10 $\frac{3}{4}$	Unknown
	(There are probably others of this Series.)			

### Section C.—Chromo-Lithographs

848	Grouse Shooting (Published by Hogarth) ...	1852	19 × 13 $\frac{1}{2}$	{ B. and G.
849	Woodcock Shooting (Ditto) ...	1852	19 × 13 $\frac{3}{4}$	{ Leighton
850	Rockets and Bluelights (Ditto Day and Sons)	1852	24 $\frac{5}{8}$ × 22 $\frac{1}{8}$	R. Carrick
		c.		
851	Banks of the Tavy ...	1852	13 $\frac{3}{4}$ × 8 $\frac{5}{8}$	J. Coventry
852	Cowes ...	"	16 $\frac{3}{4}$ × 11	Unknown
853	Whiting Fishing off Margate ...	"	15 × 10 $\frac{1}{8}$	Unknown
854	Moonlight—A Study at Millbank (Pub <sup>d</sup> . Moore, McQueen and Co.) ...	"	15 $\frac{5}{8}$ × 10 $\frac{5}{8}$	Unknown
855	Bay of Baiae, Apollo and the Sibyl (Pub <sup>d</sup> . J. McQueen and Co.) ...	c. 1856	23 $\frac{3}{8}$ × 14 $\frac{5}{8}$	Unknown
856	Childe Harold's Pilgrimage (Pub <sup>d</sup> . J. McQueen and Co.) ...	"	23 $\frac{15}{16}$ × 13 $\frac{15}{16}$	Unknown
857	Venice—the Bridge of Sighs (Pub <sup>d</sup> . Moore, McQueen and Co.) ...	"	17 $\frac{3}{4}$ × 11 $\frac{3}{4}$	Unknown
858	Venice—the Dogana, etc., Canaletti painting (Pub <sup>d</sup> . J. McQueen and Co.) ...	"	32 $\frac{1}{2}$ × 19 $\frac{1}{2}$	J. C. Ogle
859	The Approach to Venice (Pub <sup>d</sup> . J. McQueen and Co.) ...	"	17 $\frac{7}{8}$ × 11 $\frac{7}{8}$	Unknown
860	Ulysses deriding Polyphemus (Pub <sup>d</sup> . Rowney and Co.) ...	"	27 × 18	J. C. Ogle
861	Bacchus and Ariadne (Pub <sup>d</sup> . Gambart and Co.) ...	"	diam. 18 $\frac{1}{2}$	Unknown
862	The Fighting Téméraire (Pub <sup>d</sup> . Gambart and Co.) ...	c. 1858	20 $\frac{5}{8}$ × 16	Unknown
863	The Gothic Bridge at Eudes, Tours ...	"	12 $\frac{1}{2}$ × 8 $\frac{1}{2}$	J. C. Ogle



# PART I.—LINE ENGRAVINGS ON COPPER

## I

### ‘THE COPPER-PLATE MAGAZINE’ AND ‘THE ITINERANT,’ 1794-1798

The history of this small Serial, in which are to be found the earliest engravings after Turner, has already been given (Introduction, pp. xviii, xix). The naïve prefaces to the second and three succeeding volumes, in which the proprietors annually congratulate themselves on the loftiness of their aim, the excellent value they are giving their subscribers—the price of each number was only a shilling—and the deservedly large patronage which is being accorded to them, show that it must have been highly successful.

On the completion of the five volumes in 1798, the plates were skilfully retouched, printed on better paper, and re-issued under the title of ‘The Itinerant,’ by which the book is now more generally known. This edition apparently also had a large sale. In 1853 (after Turner’s death) the copper-plates were discovered at a marine store dealer’s, and were bought by Hogarth the printseller. He had those after Turner and Girtin again retouched, and reprinted them, with an extremely interesting preface and biographies of both artists, under the title of ‘Turner and Girtin’s Picturesque Views Sixty Years Since.’ The prints, although somewhat modernized by retouching, are still not without merit.

In 1873, twenty years later, the plates, now quite worn out, were again reprinted, and published by Bentley under the name of ‘Turner and Girtin’s Picturesque Views a Hundred Years Ago.’

The Drawings show strongly the influence of Hearne and Dayes on Turner. Very few can now be traced, and most of these are faded.

## 1. ROCHESTER.

*Engraved by Walker and Storer. Size, 6 $\frac{1}{2}$  by 4 $\frac{3}{8}$ .*

The city in distance across the Medway. Bridge to right. In foreground, two sailing barges moored by trees. Two men approaching from right, carrying oars.

*The Open Etching.* One impression. R. This is the only example I have met with in the Series.

*First Published State* ('Copper-Plate Magazine,' Vol. II). Left, "Plate 55, Engraved by Walker and Storer from an original drawing by Turner." Right, "Published May 1<sup>st</sup> 1794 by Harrison & Co., 18 Paternoster Row London." Title in Roman capitals, shaded.

*Second State* ('The Itinerant'). The plate number removed. "The Itinerant" added at top to left, and the county [Kent in this case] to right. Publisher's name altered to "J. Walker, No. 16. Rosoman Street." There is a scarce large-paper (folio) edition of this State, with the letterpress below each plate, and the ordinary (quarto) with the letterpress on separate pages.

*Reprint A* ('Turner and Girtin's Picturesque Views Sixty Years Since,' Hogarth, London, 1864). Inscription altered; in centre, below plate-line, "Engraved by J. Walker from a Drawing by W. Turner." Title in italics.

*Reprint B* ('Turner and Girtin's Picturesque Views a Hundred Years Ago,' Bentley, 1873). Lettering as in Reprint A, but plates worn out and worthless.

*N.B.—*As all the plates of the Series follow virtually the same lines, the above descriptions of States will not be repeated; a few trifling exceptions are noted.

## 2. CHEPSTOW.

*Engraved by Storer. 6 $\frac{1}{4}$  by 4 $\frac{3}{8}$ .*

Ruined castle on cliff above the Wye, which is crossed in centre by wooden bridge. Sailing-boat ashore on left.

'Copper-Plate Magazine,' Vol. II, Pl. 67. Date, Nov. 1, 1794.

I have seen an impression of this plate printed in two colours—blue and brown. See also *Carlisle* (No. 13).

The Drawing was in Sir Joseph Heron's Sale at Christie's in 1890.

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Chepstow had a great attraction for Turner in the early part of his career. He made four large drawings of it for Lord Harewood, and it was the subject of two plates of the 'Liber Studiorum.'

### 3. NOTTINGHAM.

*Engraved by J. Walker. 6 $\frac{1}{2}$  by 4 $\frac{1}{4}$ .*

The Castle on hill to left; town on right. River in foreground with barge lowering sail on entering lock.

'Copper-Plate Magazine,' Vol. II, Pl. 75. Date, Feb. 28, 1795.

Publisher's address in this and the succeeding plates is altered to "J. Walker, No 16 Rosomans Street, London."

An outline etching of this subject is given in 'Modern Painters,' vol. iv, p. 29, where Mr. Ruskin compares it with Turner's later *Nottingham* in his 'England and Wales.'

### 4. BRIDGENORTH.

*Engraved by J. Walker. 6 $\frac{3}{4}$  by 4 $\frac{3}{8}$ .*

Stone bridge on left with tall gate-house on it. Town to right below hills. The Severn in front with many boats, from one of which a man and woman are fishing.

'Copper-Plate Magazine,' Vol. II, Pl. 88. Date, August 1, 1795.

This is perhaps the most attractive plate of the Series. The composition is skilful and effective, and the old house on the bridge extremely interesting. The Drawing is beautiful in colour, and the broad yet delicate treatment of the broken surfaces of the masonry very noticeable. I do not know where it now is.

### 5. MATLOCK.

*Engraved by J. Widnell. 6 $\frac{5}{8}$  by 4 $\frac{1}{4}$ .*

In centre, stone bridge with four arches; houses to left and right. High hills behind. Two horsemen by river in left foreground.

'Copper-Plate Magazine,' Vol. II, Pl. 90. Date, October 1, 1795.

## 6. BIRMINGHAM.

*Engraved by Storer. 6 $\frac{1}{2}$  by 4 $\frac{1}{4}$ .*

Town in mid-distance with conspicuous tall spire on left, and tower on right. In foreground, cart drawn by two horses on bank by stream.

'Copper-Plate Magazine,' Vol. II, Pl. 91. Date, November 2, 1795.

The Drawing was at one time in the possession of Mr. W. Ward, but he does not know its present whereabouts.

This view, doubtless a fairly accurate one, of the Birmingham of 1795, is interesting to contrast with the Midland metropolis of to-day.

## 7. CHESTER.

*Engraved by J. Walker. 6 $\frac{3}{4}$  by 4 $\frac{3}{8}$ .*

Brickfield in foreground with men wheeling barrows. Beyond it, the river, and the walls and towers of the city and castle. Bridge in right distance.

'Copper-Plate Magazine,' Vol. II, Pl. 95. Date, January 1, 1796.

## 8. PETERBOROUGH.

*Engraved by J. Walker. 6 $\frac{1}{2}$  by 4 $\frac{3}{8}$ .*

The Cathedral seen from the north. Road in foreground with a woman on horseback and two others on foot beside her.

'Copper-Plate Magazine,' Vol. III, Pl. 103. Date, May 1, 1796.  
"Pl. 103, Vol. III," in very small type at right top corner.

The Vol. and Pl. Nos. appear similarly on all the succeeding plates of the Series with the exception of *Carlisle*, No. 13.

The Drawing is in my possession, and is one of the few still unfaded. It is very carefully executed, especially the dainty figures. I have also a large-paper copy of the Engraving, coloured by hand (probably by Turner), and closely following the Drawing.

## 9. ELY.

*Engraved by J. Walker. 6 $\frac{3}{4}$  by 4 $\frac{3}{8}$ .*

The Cathedral seen from the south, above houses. In foreground a field, in which is a woman with milk-pails, and other figures.

'Copper-Plate Magazine,' Vol. III, Pl. 123. Date, March 1, 1797.  
The Drawing is in the possession of the Rev. W. Macgregor.

#### 10. WESTMINSTER BRIDGE.

*Engraved by J. Walker. 6 $\frac{5}{8}$  by 4 $\frac{3}{8}$ .*

Bridge on right; Abbey towers on left, across the river. Sailing barges and wherries in front.

'Copper-Plate Magazine,' Vol. III, Pl. 133. Date, August 1, 1797.

The Drawing, much faded, is in the National Gallery. It was in W. B. Cooke's exhibition in Soho Square, in 1822. Probably Turner bought it back later in life, at Christie's or some other sale, as he often did.

The barges in the centre with their tall dark masts and sails, are a singularly effective feature in the composition.

#### 11. FLINT FROM PARK-GATE.

*Engraved by J. Walker. 6 $\frac{1}{2}$  by 4 $\frac{3}{8}$ .*

A broad estuary in front. Town and castle in distance on the farther side, below hills rising behind. In foreground, cornfield to left and figures to right.

'Copper-Plate Magazine,' Vol. III, Pl. 134. Date, August 1, 1797.

The Drawing, much faded, was at Christie's in 1877. Mr. W. Ward had formerly the pencil sketch for it, on which Turner, with his usual precision in details, had written notes as to the nature of the foreground. Here was "fallow," and there "wheat."

Flint was treated again in the 'Liber Studiorum,' and also in a beautiful plate of the 'England and Wales'; in each case from a different point of view. In the letterpress accompanying the present plate, the artist is described as "the ingenious Mr. Turner"—the only allusion to him in the book.

#### 12. HAMPTON COURT, HEREFORDSHIRE.

*Engraved by J. Walker. 6 $\frac{5}{8}$  by 4 $\frac{1}{4}$ .*

On left, large castellated mansion in park; hills behind. Three anglers by lake in left foreground.

'Copper-Plate Magazine,' Vol. III, Pl. 135. Date, Sept. 1, 1797.

Another view of the same subject appears in Britton and Brayley's 'Beauties of England and Wales,' Vol. VI.

### 13. CARLISLE.

*Engraved by J. Walker. 6 $\frac{1}{2}$  by 4 $\frac{1}{4}$ .*

City in distance across river; Cathedral high on left. Castle nearer, on extreme right. Bridge in foreground with two men on horseback crossing.

'Copper-Plate Magazine,' Vol. III, Pl. 137. Date, Oct. 2, 1797. In this plate, the Vol. and Pl. No., usually in the right hand corner, are omitted.

I have seen an early impression apparently coloured by hand, in two tints, blue and brown. Probably this was an experiment by Turner. See also *Chepstow* (Pl. 2) and *Peterborough* (Pl. 8).

*N.B.*—Some early copies of the 'Copper-Plate Magazine' have, in place of this plate by Turner, an entirely different view of Carlisle, which is described as "from a Drawing by R. Carlile."

### 14. WAKEFIELD.

*Engraved by J. Walker. 6 $\frac{1}{2}$  by 4 $\frac{1}{4}$ .*

River in front with town on further side; a conspicuous spire on right. Three men in left foreground, one fishing.

'Copper-Plate Magazine,' Vol. IV, Pl. 153. Date, June 1, 1798.

### 15. SHEFFIELD.

*Engraved by J. Walker. 6 $\frac{1}{2}$  by 4 $\frac{1}{4}$ .*

Town in distance in centre; a spire and a tower close together. Hills behind. In foreground, man on horseback, and another on foot beside him.

'Copper-Plate Magazine.' Date, August 1, 1798. "Vol. IV, Pl. 157" at right upper corner.

The Drawing, much faded, is in the Ruskin Museum at Sheffield. As in the case of *Birmingham* (Pl. 6), the contrast with the city of to-day is striking.

## 15A. ELGIN CATHEDRAL, MORAYSHIRE.

*Engraved by J. Walker. 6½ by 4¾.*

Ruined west front of Cathedral in centre; remains of choir to left. Two men in foreground on right.

'Copper-Plate Magazine,' Vol. III, Pl. 132. Date, July 1, 1797. On left, "Engraved by J. Walker after an Original Sketch by Jas Moore Esq., F.A.S."

The connection of Turner with this plate calls for explanation, as it will be seen from the inscription above that it is attributed to J. Moore. But in the Introduction to 'Turner and Girtin's Picturesque Views Sixty Years Since,' published in 1854, it is stated (p. xix): "In the original [sketch] made by Jas. Moore, Esq., F.A.S. [a well-known antiquary and amateur artist of the time] the windows in the nave were closed, or built up, but in the drawing Turner made, he left them open. On being spoken to about this a few years since he said, 'They ought to have been open; how much better is it to see the light of day in God's house than darkness!'"

No doubt in this as in other cases, Turner was employed to touch up and "put in effects" to the sketches of amateurs. Girtin in a similar way adapted Moore's sketch of *Glamis Castle* for the plate in Vol. IV of the 'Copper-Plate Magazine.'

## II

## 'THE POCKET MAGAZINE,' 'THE LADIES' POCKET MAGAZINE,' AND 'THE POCKET PRINT MAGAZINE,' 1795—1796

These small plates were probably issued first in monthly parts, and afterwards as pocket volumes, by Harrison and Co., the publishers of 'The Itinerant.' As a rule they are very poorly engraved, but some of Rothwell's and Storer's plates, when seen in early impressions, are passable. None, however, can have done anything like justice to Turner's Drawings, judging from the only surviving example of the latter known to me—that of *Bristol* (No. 30) now in the Bristol Municipal Art Gallery. This, though minute in size,

is of the highest artistic quality, a veritable gem of skilful composition and delicate colour.

The plates were printed again and again, until they were worn out. They appeared in the three publications named above, and, finally, when mere wrecks, they were re-issued in 'England Delinieated,' published by Lackington and Allen, London, in 1804.

It is impossible in most cases to distinguish between the various issues, except by the comparative freshness or the worn appearance of each impression. Some of the earliest are printed in a slightly bluish or greenish ink. The latest of all are in a brown ink and on thin paper; these are quite worthless.

**16. THE TOWER OF LONDON.** (Vol. I. Date, January 1, 1795.)

*Engraved by T. Tagg. 4 $\frac{1}{2}$  by 2 $\frac{3}{4}$ .*

The Tower in centre, seen from river. Ships with tall masts above and below.

*As Published.* Left, "W. Turner, del"; right, "T. Tagg, Sc." Title in open caps. Above, "Pocket Magazine." Below, "Published by Harrison and C°, Jany 1<sup>st</sup>, 1795."

*N.B.*—The lettering on the remaining plates of the Series is similar to the above, differing only in the engravers' names, and occasionally in the absence of the magazine Title.

**17. CHELSEA HOSPITAL.** (Vol. II. Date, March 2, 1795.)

*Engraved by Storer. 4 $\frac{1}{2}$  by 2 $\frac{3}{4}$ .*

The Hospital seen from the river. Wherry to left with two passengers.

**18. OXFORD.** (Vol. IV. Date, June 1, 1795.)

*Engraved by T. Tagg. 4 $\frac{1}{2}$  by 2 $\frac{5}{8}$ .*

City in distance with towers and spires seen from hill. Road in foreground; two men in academic costume on right.

**19. CAMBRIDGE.** (Vol. IV. Date, June 1, 1795.)

*Engraved by T. Tagg. 4 $\frac{3}{8}$  by 2 $\frac{5}{8}$ .*

King's College Chapel in centre. In right foreground, students in caps and gowns playing cricket by river.

20. WINDSOR. (Vol. IV. Date, June 1, 1795.)

*Engraved by Rothwell. 4½ by 2¾.*

The Castle, with houses below, seen from river. Barge in front with tall mast.

21. FLINT. (Vol. V. Date, July 1, 1795.)

*Engraved by T. Tagg. 4⁹/₈ by 2³/₄.*

Two ruined towers of castle on the shore in foreground. Fishermen hauling in boat. Sea to left.

22. BATH. (Vol. V. Date, August 1, 1795.)

*Engraved by G. Murray. 4½ by 2½.*

Bath abbey in centre; houses in front and on hill behind. River in foreground, with sailing-boat, and figures on bank.

23. WORCESTER. (Vol. not known. Date, August 1, 1795.)

*Engraved by Rothwell. 4½ by 2⁹/₈.*

Cathedral in centre above river, trees and houses to left. Sailing barges on river.

24. WALLINGFORD. (Vol. V. Date, September 1, 1795.)

*Engraved by T. Tagg. 4½ by 2¾.*

Thames in front; old bridge to left, with sailing barge. Church spire in centre rising above houses.

25. TUNBRIDGE. (Vol. not known. Date, September 1, 1795.)

*Engraved by Murray. 4½ by 2½.*

River in front with bridge to left, over which a coach is passing. Ruined castle among trees on eminence to left. Old houses on opposite bank of river.

26. SWANSEA. (Vol. not known. Date, September 1, 1795.)

*Engraved by Rothwell. 4½ by 2⁹/₈.*

Square keep of castle in centre; harbour and shipping below; hill behind. Ferry-boat with men and horses in front.

## 27. GUILDFORD. (Vol. not known. Date, October 1, 1795.)

*Engraved by Rothwell. 4 $\frac{1}{2}$  by 2 $\frac{5}{8}$ .*

Ruined keep of Castle in centre above old houses and trees. River below with sailing boats. Men caulking boat in foreground.

## 28. NEATH. (Vol. not known. Date, October 1, 1795.)

*Engraved by G. Murray. 4 $\frac{1}{2}$  by 2 $\frac{5}{8}$ .*

Town in centre in sunlight, on bank of sharp curve of river; high hills beyond. Men hauling boats ashore in foreground.

## 29. STAINES. (Vol. IV. Date, November 1, 1795.)

*Engraved by G. Murray. 4 $\frac{1}{2}$  by 2 $\frac{5}{8}$ .*

The Thames in front with sailing barge on right. In centre, new bridge in construction. Coach crossing old bridge beyond.

In the letterpress accompanying this plate occurs the following reference to Turner:

"The appearance of this bridge, as now building, with the contrasted old one behind, faithfully delineated in the annexed view, by the ingenious Mr. Turner, has a beautifully picturesque effect."

## 30. BRISTOL. (Vol. III. Date, January 1, 1796.)

*Engraved by T. Tagg. 4 $\frac{3}{8}$  by 2 $\frac{3}{4}$ .*

City in mid-distance with group of towers relieved against wooded hill behind. A bend of the Avon in foreground. Two figures on bank in front.

The beautiful little Drawing for this plate is in the Bristol Museum (see page 7). It is the only one of the Series that I have ever met with.

## 31. NORTHAMPTON. (Vol. and Date not known.)

*Engraved by T. Tagg. 4 $\frac{1}{2}$  by 2 $\frac{3}{4}$ .*

Market-place, with shops and houses on left; beyond, a church with portico, tower, and cupola. Coach and four standing beside it.

*N.B.*—I have seen an allusion to a further plate of *Southampton*, but I have never met with an impression.

## III

## HOWLETT'S 'SELECTION OF VIEWS IN THE COUNTY OF LINCOLN,' 1797—1801

This was one of the many illustrated topographical works which were published about the end of the eighteenth century, generally in serial form and by subscription. Frequently, as in the present case, the venture was the engraver's, and he was then usually the publisher. During the progress of the work, somewhere about 1800, Howlett appears to have transferred it to a London publisher, Miller of Bond Street, whose name appears on the completed edition of 1801 and on all subsequent ones.

Schnebellie, whose name appears on the plate of *Grantham Church*, was an architectural draughtsman much employed at that time on works of this character.

## 32. GRANTHAM CHURCH.

*Engraved by B. Howlett. 7 by 5½.*

Church in centre in graveyard, the tall spire to right. In right foreground, man wheeling barrow, and woman beside him.

*Engraver's Proof.* Before Title and pub. line. Artists' names in etched letters. Beckford Sale, 1817.

*First Published State* (Subscribers' Copies, on large paper). Left, "Drawn by W. Turner, from a sketch by Schnebellie"; right, "Engraved by B. Howlett," both in italics. Title in centre in italics. Below, "London, published March 1<sup>st</sup>, 1797, by B. Howlett, Green Walk, Blackfriars Road."

*Later States.* The first complete edition was published in 1801, and others followed in 1803, 1805, and probably later. The lettering is always the same, but, after 1803, the plates are very much worn.

## 33. SLEAFORD CHURCH.

*Engraved by B. Howlett. 7½ by 5.*

Church in centre, on further side of market-place in which are booths and many people, some seated on ground.

*Engraver's Proof.* As preceding plate. Beckford Sale. *R.*  
*First Published State* (Subscribers' Copies, on large paper). Left,  
"Drawn by W. Turner, A.R.A."; right, "Engraved by B.  
Howlett," both in italics. Title in centre in italics. Below,  
"London. Published by W. Miller, Old Bond St, 1801."

*Later States.* As in preceding plate.

The Drawing was in the possession of the late Mr. Humphry  
Roberts. There is a pencil sketch for it in the National Gallery.

## IV

### ISLE OF WIGHT SERIES (UNFINISHED), 1799

Nothing is known with certainty as to the following four plates, but I believe they formed part of a work which was to have been engraved and published by John Landseer (the father of Sir Edwin) about 1799. The plates were to have been taken mainly from drawings by Ibbotson, but four were contributed by Turner. Owing to a quarrel, the work appears to have been stopped when Landseer had commenced six plates, including the four Turners, and had carried them only as far as the Open Etching. Original impressions of these (distinguished by their being on old paper) are rarely to be met with. Like most of John Landseer's work, they were inferior in execution, and as they bear no painter's or engraver's name, they have probably escaped notice or have been destroyed.

After John Landseer's death in 1852, the copperplates of the four subjects by Turner appeared at his sale, and were bought by Bohn the publisher. He had them finished by some inferior engraver, and issued them somewhere between 1853 and 1855, along with two others smaller in size, and different in style from Turner's, in sets of six plates; Turner's name was attached to all the six, but the two added were doubtless from drawings by Ibbotson. The Series is entirely without interest.

#### 34. ORCHARD BAY.

*Engraved by J. Landseer. 10 by 7 $\frac{3}{8}$ .*

Small rocky bay to left. Three men hauling boat on shore on right. Other boats and lobster pots on beach.

## 35. FRESHWATER BAY.

*Engraved by J. Landseer. 10 by 7.*

The bay to left; stakes in shallow water with net ropes attached. Two men with dog in centre foreground.

## 36. ALUM BAY, ISLE OF WIGHT.

*Engraved by J. Landseer. 10 by 7½.*

High cliffs to left; sea in front; two men with barrow at foot of cliff by a boat; sailing boat beyond.

## 37. ALUM BAY AND THE NEEDLES.

*Engraved by J. Landseer. 10 by 7½.*

Low bank in foreground, sloping to beach on right; cottage below, with woman beside it with child in her arms. Several figures and boats. The Needles conspicuously white in distance.

\*.\* The two smaller plates ( $7\frac{7}{8}$  by  $5\frac{1}{2}$ ) issued by Bohn, of *Shanklin Bay* and *Cowes Castle* are, as explained above, doubtless after Ibbotson.

## V

OXFORD UNIVERSITY ALMANACKS,  
1799-1811

The history of these has already been given (Introduction, pp. xx, xxi). Readers desiring fuller information will find it in an admirable and exhaustive illustrated article by Mr. C. F. Bell in the 'Art Journal' of August, 1904.

The Drawings, which are well preserved, are all in the University Galleries at Oxford. The first two engraved—*Christ Church from the Meadows*, and *The Chapel and Hall of Oriel College*—are rather colder in colour than the later ones. These, as Mr. Bell's researches bear out, were probably all done by Turner at about the same time, the records showing that in 1804 he was paid for seven at once. He received ten guineas apiece for them. Another,

*The Front of Merton College*, which was not engraved, is among the Turner drawings in the National Gallery.

I have already alluded (Introduction, p. xx) to the action of the Master of Balliol in requiring Turner's design for the Chapel and Hall of that College to be altered to suit what was supposed to be topographical accuracy. A similar liberty was taken with *The Interior of the Hall of Christ Church*. Mr. Bell has discovered among the archives of the University Press the record that "in 1806 the Board of Delegates felt itself constrained to commission a Mr. O'Neill 'to sketch more correctly some parts of the inside of *Christ Church Hall* for the use of the Engraver of the Almanack for the coming year.' As the result of his alterations, the pictures on the wall were made recognisable as individual portraits, instead of being treated, as in Turner's Drawing, as patches of broken tone, giving scale to the architecture . . . nor [although Turner was then a full Academician] 'could they be brought to consider his artistic licence as anything but topographical inaccuracy.'" In the Print Room of the British Museum is a Trial Proof in the original condition.

I have spoken elsewhere of the fine quality of Basire's engraving in these Almanacks. It can be well seen in the splendid series of Engraver's Proofs in the Print Room of the British Museum. Early and well-preserved impressions are rare.

It may be interesting to add that the old form of the Almanack, with its engraved heading and quaint seventeenth-century wording "In the year of our Lord God," is happily still preserved.

### 38. CHRIST CHURCH FROM THE MEADOWS. 1799.

*Engraved by J. Basire. 17 $\frac{3}{4}$  by 12 $\frac{3}{4}$ .*

River in front; college beyond in centre, partly hidden by trees. Meadows in foreground; man in academic costume handing lady into boat.

*Engraver's Proofs.* (a) Early. Before burin work on sky, water, etc., was completed. Left, "Drawn by William Turner"; right, "Engraved by James Basire"; both in *very light italics*. Before Title. *BM*. (b) Rather more advanced. Lettering same. *R.*

*As Published.* Artists' names in *thicker italics*. Title in centre,

"South View of Christ Church, etc., from the Meadows," in shaded italic caps.

*Later States.* Many small differences will be found in the later impressions of this and the succeeding Almanacks, arising from frequent retouchings and repairs; probably in some cases, a fresh plate may have had to be engraved. I have noted some of the more prominent of these variations, but it is impossible to give details of all. The early or late state of the prints must be judged from their greater or less brilliancy.

Some years ago (I believe somewhere about 1865) the whole series of Almanacks from the commencement were reprinted from the original copper-plates, and republished in a large volume. The impressions were inlaid and bore no lettering, but there was a prefatory list of titles, dates, and artists' names. The plates were so worn as to be of little but antiquarian interest.

In this plate it will be observed how effectively the white figures in the centre, focus and distribute the lighting.

### 39. CHAPEL AND HALL OF ORIEL COLLEGE. 1801.

*Engraved by J. Basire. 17 $\frac{3}{4}$  by 12 $\frac{5}{8}$ .*

The Chapel and Hall facing spectator; quadrangle in front with academic figures. Greyhound on left. Square tower of Merton College behind.

*Engraver's Proofs.* (a) Very early. Finial of gable on right under tower, left white. B.a.l. *BM*. (b) Work advanced all through, but before oriel windows in angle on right were darkened. B.a.l. In margin, in pencil, apparently in Turner's writing, is a note to printer: "Sponge Roller Stone." *R.* (c) Considerably advanced; oriel windows darkened all over; right side of quad lightened. Touched all over in white by Turner. Before artists' names, but with Title as published. *BM*.

*As Published.* Left, "Drawn by W<sup>m</sup> Turner. A.;" right, "Engrav'd by James Basire"; both in dark italics. Title, "A View of the Chapel and Hall of Oriel College, &c.," in shaded leaning caps.

*Later Impressions.* Retouched. Saltires on arms over doorway in angle on right, lightened. The greyhound, which was previously shaded, is now a high light.

The engraver here, following Turner's instructions as indicated by his touches of *white* over the latest Engraver's Proof (c), has

admirably rendered the reflected light on the college buildings to the right. The satisfactory composition of the buildings, the balance of light and shade, and the fine architectural drawing, make this one of the most attractive of the Almanacks.

#### 40. INSIDE VIEW OF MERTON COLLEGE CHAPEL. 1802.

*Engraved by J. Basire. 17 $\frac{3}{4}$  by 12 $\frac{5}{8}$ .*

Interior of Gothic Chapel looking towards East window. Two figures on altar steps; lozenge pavement in foreground.

*Engraver's Proof.* Engraver's work completed, but before any printed Almanack detail below. *BM.*

*As Published.* Artists' names as in the preceding Almanack. Title, "Inside View of the East End of Merton College Chapel," in shaded leaning caps.

The composition and the perspective are here again admirable. The lozenges on the floor carry the eye on to the figures on the steps, the altar, the tall candlesticks behind, and the stained glass window above.

#### 41. WORCESTER COLLEGE. 1804.

*Engraved by J. Basire. 17 $\frac{3}{4}$  by 13.*

College in foreground on left; wide roadway in front. Tower of Clarendon Press in distance. Men with barrows, etc., and boys playing, in road.

*The Open Etching. BM.*

*Engraver's Proofs.* (a) Early. Sky etc., quite unfinished. Touched by Turner in white and pencil. *B.a.l. BM.* (b) Sky etc. further advanced. Before men unloading cart defined. Left, "Drawn by W<sup>m</sup> Turner R.A.;" right, "Engraved by James Basire," in *very light* italics. Before Title. *BM.* (c) Completed, but before alterations to upper story and pediment of window of tower in distance. Lettering as in (b). *BM., R.*

*As Published.* Left, "Drawn by J. M. W. Turner, R.A.;" right, "Engrav'd by James Basire," both in *dark* italics. Title, "A View of Worcester College &c.," in shaded upright caps.

*Later Impressions.* Retouched. Bright spots of light added on sleeve of man unloading cart, and on face of man against wall. Effect dull throughout and the luminousness lost.

This is perhaps one of the least interesting of the Series, but in the early Proofs, Basire's fine engraving, especially of the sky, gives it extraordinary brilliancy.

#### 42. INSIDE OF BRAZENOSE COLLEGE QUADRANGLE. 1805.

*Engraved by J. Basire. 17 $\frac{3}{4}$  by 12 $\frac{5}{8}$ .*

Three sides of a quadrangle; the College entrance in centre. Statue on right on lawn. Dome of Radcliffe Library behind, and spire of St. Mary's to right.

*The Open Etching. BM.*

*Engraver's Proofs.* (a) Early, before garden roller darkened. B.a.l. BM.

(b) Later, roller darkened. Sky still unfinished. B.a.l. BM.  
*As Published.* Left, "J. M. W. Turner, R.A., del<sup>r</sup>"; right, as in preceding Almanacks. Title, "A View from the Inside of Brazen Nose College Quadrangle," in shaded caps.

Turner's skilful composition is well rendered by the engraver. It will be observed how carefully the light and shade are distributed, and how effectively the half-light of the statue brings out and enhances the brighter central façade. The dome of the Radcliffe and the spire of St. Mary's again balance one another and give symmetry to the composition.

#### 43. EXETER COLLEGE FROM THE TURL. 1806.

*Engraved by J. Basire. 17 $\frac{3}{4}$  by 12 $\frac{3}{4}$ .*

College buildings in light on left of long straight street. Roadway undergoing repair. Tall spire of All Saints' Church closes view.

*As Published.* Artists' names as in preceding Almanack. Title, "View of Exeter College, All Saints Church, etc., from the Turl.", in shaded caps.

Another drawing of this subject by Turner, from almost exactly the same point of view, but probably thirty years later and in the very different style of that period, is in the National Gallery. From its size and general appearance it would appear to have been intended for his 'England and Wales,' but it was never engraved. In it, as in the Almanack, the road is under repair. It is interesting to observe here, as in the *Nottingham* of the 'Copper-Plate Magazine,' and many other instances, how Turner's first impression

of a place seems to have fixed itself indelibly in his mind, and to have been almost invariably repeated by him if he drew the place again, no matter how many years after. Mr. Ruskin has dwelt on the subject in 'Modern Painters,' vol. iv, pt. v, ch. ii, § 19, and in his pamphlet on 'Pre-Raphaelitism,' §§ 49, 52 (vol. xii of the 1904 Library Edition).

#### 44. INTERIOR OF HALL OF CHRIST CHURCH. 1807.

*Engraved by J. Basire. 17 $\frac{3}{4}$  by 13 $\frac{1}{8}$ .*

Interior of wide vaulted Gothic Hall. Portraits round the walls. Servants laying tables on dais at further end.

*Engraver's Proof.* Early. The features of the portraits on walls only generally indicated; the two above dado on left are blank white. B.a.l. *BM.*

*As Published.* Features of portraits all highly finished. Artists' names as in the three preceding Almanacks. Title, "Inside View of the Hall of Christ Church." in shaded caps.

This plate, in spite of the interference of the authorities mentioned above (p. xx) is one of the most beautiful of the Series. The engraver has well rendered Turner's fine drawing of the roof, and his admirable perspective. The lighting by means of rays entering from the left, has the characteristic charm of his architectural interiors of this period.

#### 45. OXFORD FROM HEDDINGTON HILL. 1808.

*Engraved by J. Basire. 17 $\frac{5}{8}$  by 12 $\frac{5}{8}$ .*

The towers, spires, and domes of the city in distance among trees. On right, in foreground, coach descending hill. On left, a harrow by the road.

*The Open Etching. BM.*

*Engraver's Proofs.* (a) Early. Sky very unfinished. Lower foliage of tree on extreme right, light. "Oxford" on door of coach. *BM.* (b) Much more advanced. Light edges to clouds. Foliage on right darkened. "Oxford" still on coach door. Left, "J. M. W. Turner, R.A. del"; right, "Engraved by James Basire," both in *light etched italics*; before Title. *R.* (c) Completed, except that distant smoke over city is not defined as white as in Published State. "Oxford" removed from door of coach. Lettering otherwise as in (b). *BM.*

*As Published.* Artists' names in *thick* italics. Title, "View of Oxford from the South Side of Heddington Hill," in shaded caps. Distant smoke over city, clearly defined white.

This is an extremely clever piece of engraving. By a judicious use of his lights and darks, Basire has—probably by Turner's instructions—considerably improved on the Drawing, the composition of which strikes one as somewhat involved. The lines of the many walls are very skilfully used to carry the eye on to the domes and towers in the distance.

#### 46. PART OF BALLIOL COLLEGE QUADRANGLE. 1809.

*Engraved by Storer. 17 $\frac{5}{8}$  by 12 $\frac{3}{4}$ .*

Lawn in centre; chapel opposite in light. Tower to left with entrance gateway, beside which are two figures in academic costume. Basket and gardening tools in foreground.

*As Published.* Left, "Drawn by H. Neill [sic]"; right, "Engraved by Storer," both in italics. Title in shaded caps.

The history of this plate has already been given on p. xx. It will be observed that it is not engraved by Basire, and the execution is very inferior to his.

#### 47. CHRIST CHURCH CATHEDRAL AND PART OF CORPUS COLLEGE. 1811.

*Engraved by J. Basire. 17 $\frac{3}{4}$  by 12 $\frac{5}{8}$ .*

Lawn in foreground with College buildings on right. Cathedral on left among trees. Gardener with barrow in left foreground.

*The Open Etching. BM.*

*Engraver's Proofs.* (a) Early; sky unfinished; sleeve of gardener on left, bench with flower-pots in distance, and tree-trunk on right, all left bright white. B.a.l. *BM*. (b) Shading added on all the above lights. B.a.l. *R*. (c) Crocketts drawn in ink on angles of leadwork of distant cupola. At back a sketch by Turner in ink for the cupola and crocketts, with the following in his handwriting: "Tom is not like. Get Daye's or Rooker's or Delamotte's [other artists who had drawn it in previous Almanacks] to look at. It has Crocketts [sic] at the angles up to the sets [?] of the leadwork." Clouds extensively touched in white for lightening. Rays of light also indicated in white, striking diagonally across foliage below Cathedral. B.a.l. *R*. (d) The

rays added; finials of pinnacles and windows below cupola considerably altered, but no crockets added as in the sketch. Clouds lightened. B.a.l. *BM*. (e) Finished. Finial of window below cupola altered to form seen in Published State. Artists' names as in Published State, but before Title. *BM*.

*As Published.* Left, "J. M. W. Turner R.A.—P.P. del"; right, "James Basire, Sculpt"; Title, "View of the Cathedral of Christ Church and Part of Corpus Christi College," all in italics.

Turner's note on Engraver's Proof (c) mentioned above, is the first of his *written* instructions to his engravers which I have met with. There are however earlier examples of Proofs—some in this Series—touched by him for alterations.

### Va

## SKELTON'S SMALL REPLICAS OF THE OXFORD ALMANACKS, 1820—1823

*Engraved by J. Skelton. About 9 by 7.*

Skelton, who followed Basire as Engraver to the University, reproduced Turner's Almanacks in a small size, as illustrations to his 'Oxoniana Antiqua Restaurata.' The engravings are well executed, but being exact facsimiles, they do not call for detailed notice. Proofs before any letters are occasionally to be met with, but the ordinary impressions bear Skelton's name both as engraver and publisher.

- 38a. CHRIST CHURCH FROM THE MEADOWS.
- 39a. CHAPEL AND HALL OF ORIEL COLLEGE.
- 40a. INSIDE VIEW OF MERTON COLLEGE CHAPEL.
- 41a. WORCESTER COLLEGE.
- 42a. INSIDE OF BRAZENOSE COLLEGE QUADRANGLE.
- 43a. EXETER COLLEGE FROM THE TURL.
- 44a. INTERIOR OF HALL OF CHRIST CHURCH.
- 45a. OXFORD, FROM HEADINGTON HILL.
- 46a. PART OF BALLIOL COLLEGE QUADRANGLE.
- 47a. CHRIST CHURCH CATHEDRAL AND PART OF CORPUS COLLEGE.

## VI

## VIEWS OF DUNSTER CASTLE, SOMERSET-SHIRE

These two plates of *Dunster Castle* were the first engravings after Turner which were issued separately and not as book illustrations. Probably they were the venture of Rawle their engraver and publisher. They are dedicated to Mr. J. Fownes Luttrell, M.P., the then owner of the castle, but Sir H. Maxwell-Lyte has kindly searched the castle records for me and finds no mention of any commission or payment for them. The prints (which are rare) are well engraved, and compared with work previous to 1800, they show a marked advance by Turner in breadth of composition, treatment of light and shade, and tree drawing. Dunster Castle is one of the most beautiful places in the West of England.

The small plate (No. 50) is very similar to No. 48, but is taken from a rather different point of view. It also is engraved by Rawle, but I cannot discover where it appeared.

## 48. DUNSTER CASTLE, SOMERSETSHIRE, NORTH-EAST VIEW.

*Engraved by S. Rawle. 14 $\frac{5}{8}$  by 9 $\frac{3}{8}$ .*

Castle in distance on wooded hill; gate-house below to right. High hills behind. Park in front with cattle and sheep.

*Engraver's Proof.* One, b.a.l., at Dunster Castle.

*First Published State* (Subscribers' Proofs). On India Paper. Title in Roman caps, shaded. Left, "Drawn by W. Turner A"; right, "Engraved by S. Rawle." Below, Dedication, coat of arms, and, in centre, "London published May 1 1800 by S. Rawle, No 3 Tottenham-Street."

*Second State.* Usually on plain paper. The "A" after W. Turner altered to "R.A." in italic caps.<sup>1</sup>

The Drawings for this and the following plate, both much faded, were in the Hibbert Sale at Christie's, in May, 1886.

<sup>1</sup> Turner was made a full R.A. in 1801.

49. DUNSTER CASTLE, SOMERSETSHIRE, SOUTH-WEST VIEW.

*Engraved by S. Rawle. 14 $\frac{1}{2}$  by 9 $\frac{3}{8}$ .*

Castle in sunlight, seen across wide bowling-green. Chaise and four horses at entrance. Gate-house to left. Sea in distance.

*Published States.* As in the preceding plate. I know of no Engraver's Proofs.

50. DUNSTER CASTLE. (The small plate.)

*Engraved by S. Rawle. 6 $\frac{1}{8}$  by 4.*

The Castle among woods on hill in centre, seen from park. Houses below to right. In left foreground, gentleman pointing out view to lady. High trees in park on right.

I know of one impression only. It bears no date or publication line. Title in Roman caps, shaded. On left, in pencil, "Turner." On right, "Engraved by S. Rawle", in italics. *T.*

## VII

51. WINCHESTER CROSS. 1800.

*Engraved by J. Powell. 6 $\frac{1}{2}$  by 8 $\frac{1}{4}$ .*

The Cross in centre, surrounded by old houses and shops. Over one of the latter to right, is "Savage, grocer." Many figures on and around steps.

*The Open Etching. R., T.*

*Engraver's Proof.* Unfinished; before Title. Left, "W. Turner del't"; centre, "Publish'd Mar. 8, 1800"; right, "J. Powell, sculp't"; all in etched italics. *R.*

*As Published.* Title in centre in italics. Left, "W. Turner, A. delt."; right, "J. Powell sculpt." Underneath, "London, Published July 30, 1800, by W<sup>m</sup> Alexander, 42 Newman Street & J. Powell, N<sup>o</sup> 6 Old Cavendish Street," all in italics.

The Drawing was presented by the late Mr. J. E. Taylor to the Whitworth Institute, Manchester.

I cannot discover in what work this plate appeared.

## VIII

## WHITAKER'S 'HISTORY OF THE PARISH OF WHALLEY,' 1800—1801

An account of Turner's connection with this work, which was the first of several local or county histories illustrated by him for their author, Dr. Whitaker, vicar of the parish of Whalley on the borders of Yorkshire and Lancashire, will be found in the Introduction, pp. xxii, xxiii.

Most of the plates, as is shown by their inscriptions, were contributed by neighbouring landowners at their own expense. Such a practice was common at that period, owners being desirous that their houses and parks should be represented in these county histories.

Mr. Hamerton, writing of Turner's work at that period, remarks:<sup>1</sup>

Turner drew such mediaeval remains in a painstaking and prosaic way at the beginning (Whalley for example), but as he improved in the knowledge and treatment of landscape, he perceived more clearly how much might be done with Gothic architecture as picturesque material, and he drew it better in combination with the surrounding landscape, than any other artist of his time. In this way he came to have a safe little professional speciality. Whenever a publisher wanted a good drawing of an English abbey or castle or cathedral he knew that "young Mr. Turner" would do it for him in a satisfactory way, with all its landscape or street surroundings.

'The Parish of Whalley' has run through many editions (the latest being in 1872), and the lettering of the plates has remained unaltered, although their quality has of course deteriorated with every successive printing. Only the impressions of the first and second (1806) editions are of any value. These remarks apply to all the plates.

## 52. SEALS OF WHALLEY ABBEY. (Vol. I, Pl. 3.)

*Engraved by J. Basire. 9 by 12.*

Fourteen seals of various shapes and sizes bearing figures of mitred abbots, etc. Latin inscriptions above and below.

<sup>1</sup> Hamerton's 'Life of Turner,' p. 62.

*As Published.* Right lower corner, "J<sup>s</sup> Basire Sc."; below, in centre, "Published Aug. 11, 1800 by J. Hatchard, Piccadilly."

Turner's name does not appear on this print, but his Drawing for it is in the Fitzwilliam Museum at Cambridge. Ruskin, in his notes to the Catalogue, draws attention to it as "showing what simple work Turner, who was already an Associate of the Royal Academy, was willing to undertake"—and, it may be added, to execute with the utmost care and precision.

### 53. ANCIENT CROSSES AT WHALLEY. (Vol. I, Pl. 4.)

*Engraved by J. Basire. 8 by 10 $\frac{1}{4}$ .*

Three carved stone crosses, two brasses, and three sedilia.

*As Published.* Left, "Drawn by W<sup>m</sup> Turner, A. "; right, "Engraved by J<sup>s</sup> Basire." Date and Pub. line as in preceding.

The Drawing is in the collection of the late Mr. J. E. Taylor.

### 54. DISTANT VIEW OF WHALLEY ABBEY. (Vol. I, Pl. 6.)

*Engraved by J. Basire. 10 $\frac{1}{8}$  by 7 $\frac{1}{8}$ .*

The Abbey ruins seen across the river; on the bank, sheep feeding. Tree stumps on edge of river in foreground.

*As Published.* At top, "Locus Benedictus de Whalley." Artists' names and Pub. line as in preceding. Below, Dedication to Baroness Howe, with arms.

The Drawing was at Christie's in the Harrison sale, 1881.

### 55. CLOISTERS OF WHALLEY ABBEY. (Vol. I, Pl. 7.)

*Engraved by J. Basire. 10 $\frac{1}{4}$  by 7.*

Two sides of an open ruined cloister. Boys playing marbles in foreground.

*Engraver's Proof.* One, nearly finished; before Title or Dedication. T.

*As Published.* At top, "Locus Benedictus de Whalley"; below, Dedication to R. H. Beaumont, Esq., F.S.A., with arms. Artists' names and Pub. line as in preceding.

The Drawing was at Christie's in the Harrison sale, 1881.

## 56. WHALLEY ABBEY (Nearer View). (Vol. I, Pl. 8.)

*Engraved by J. Basire. 10 by 7 $\frac{3}{8}$ .*

The Abbey buildings stretching across centre of plate. River in front with three boys fishing in foreground.

*Engraver's Proof.* Completed. At top, "Locus Benedictus de Whalley." No other lettering. *T.*

*As Published.* Same inscription at top. Below, Dedication to Lord Curzon. Artists' names and Pub. line as in preceding.

The Drawing was at Christie's in the Harrison sale, 1881.

## 57. CLITHEROE FROM EADSFORD BRIDGE. (Vol. I, Pl. 11.)

*Engraved by J. Basire. 10 by 6 $\frac{3}{4}$ .*

Bridge to left over which soldiers are passing; trees behind. Town on hill in distance.

*Engraver's Proof.* Completed. Artists' names in faintly etched letters. Dedication to Lord Ribblesdale in open caps. *BM.*

*As Published.* At top, "Clitheroe from Eadsford Bridge." Below, Dedication in shaded caps. Artists' names and Pub. line as in preceding.

I have seen the somewhat faded Drawing in recent years, but I do not know where it now is.

## 58. BROWSHOLME. (Vol. I, Pl. 12.)

*Engraved by J. Basire. 10 $\frac{1}{8}$  by 7.*

An Elizabethan manor-house in the centre among trees. Lawn in front with three men in foreground, one leaning on stick.

*Engraver's Proof.* Touched in white by Turner. Artists' names in italics. Before any other lettering. *BM.*

*As Published.* At top, "Browsholme." Below, Latin Dedication to Thomas Lister Parker, with arms. Artists' names and Pub. line as in preceding.

The Drawing was lent to the Manchester Exhibition of 1857 by Mr. J. Munn.

## 59. TOWNLEY HALL. (Vol. II, Pl. 5.)

*Engraved by J. Basire. 10 by 6 $\frac{7}{8}$ .*

Large mansion in shape of letter E, in level park; castellated towers behind. Trees behind and around; beneath one in left foreground, are two seated figures. Cattle and sheep to right.

*As Published.* At top, "Pl. V." Below, Latin Dedication to Charles Townley, with arms. Artists' names and Pub. line as in preceding.

I have no information as to where the Drawing is.

## 60. STONYHURST. (Vol. II, Pl. 13.)

*Engraved by J. Basire. 10 $\frac{1}{8}$  by 6 $\frac{7}{8}$ .*

A large castellated building on the further side of a sheet of water upon which, in front, are four swans.

*As Published.* At top, "Stonyhurst" in large open caps. Below, Dedication to Thomas Weld, Esq., with arms. Artists' names and Pub. line as in preceding, but with date May 1, 1801.

The Drawing is in the possession of Mr. Reginald Huth.

It is interesting to compare Turner's early topographical rendering of Stonyhurst here, with his more striking treatment of the same subject thirty years later in his 'England and Wales.'

61. THE SHERBURNE CHAPEL IN MITTON CHURCH.  
(Vol. II, Pl. 14.)

*Engraved by J. Basire. 10 $\frac{1}{8}$  by 6 $\frac{3}{4}$ .*

The interior of a vaulted Chapel seen behind a wooden screen. Within, two recumbent sepulchral monuments.

*As Published.* Below, Title in italic caps, and Dedication to Thomas Weld, Esq., with arms. Artists' names and Pub. line as in preceding.

The Drawing was in Messrs. Agnew's Gallery in 1901.

## IX

## ANGUS'S 'SEATS OF THE NOBILITY AND GENTRY,' 1798—1810

## 62. FONTHILL HOUSE, WILTSHIRE. (Pl. 50.)

*Engraved by W. Angus. 7 $\frac{3}{8}$  by 5 $\frac{1}{8}$ .*

Park, with lake in centre, on further side of which, below woods, is classical mansion with two wings connected by arcades. In left foreground under trees, man playing flute and another sitting beside him.

*As Published.* Title in centre, "Fonthill House in Wiltshire, the Seat of William Beckford Esq." Left, "W. Turner del<sup>t</sup> A.R.A.;" right, "W. Angus Sculp<sup>t</sup>." Below, "Published as the Act directs, Mar. 1<sup>st</sup> 1800, by W. Angus, N<sup>o</sup> 4 Gwynnes Buildings, Islington."

I have no information as to where this Drawing is. Turner was the guest of Beckford at Fonthill in 1799, and made several large drawings of the house and park; these he exhibited at the Royal Academy in 1800.

## X

## BRITTON AND BRAYLEY'S 'BEAUTIES OF ENGLAND AND WALES,' 1801—1816

## 63. HAMPTON COURT, HEREFORDSHIRE. (Vol. 6.)

*Engraved by J. Storer. 6 by 4.*

Park, with lake in foreground, on further side of which is a large castellated mansion with woods rising behind. Cows on right margin of lake; wooden bridge to left.

*As Published.* Title in centre, "Hampton Court, Herefordshire." Left, "Engraved by J. Storer from a Drawing by W. Turner"; right, "For the Beauties of England and Wales." Date, June 1, 1801.

This bright little plate is the only engraving after Turner in the book. Another view of the same place appears in the 'Copper-Plate Magazine,' Pl. 13. A Drawing with this title was in the Miller Sale at Christie's in 1858.

## XI

WARTON'S 'ESSAYS ON GOTHIC ARCHITECTURE,' 2<sup>nd</sup> Edition, 1802

## 64. DURHAM CATHEDRAL.

*Engraved by S. Porter. 4½ by 6¾.*

Interior view from transept obliquely across nave; Norman pillars, arches and triforium to right, in light. Two figures by pillar in centre, a third on steps to right.

*As Published.* Title at top, "Durham Cathedral" in italics. Below, left, "W. Turner del"; right, "S. Porter Sculp". At foot, "Published by J. Taylor, Holborn, London."

This plate appears only in the 2<sup>nd</sup> Edition of the book and is alluded to in the advertisement to that edition as being among the addenda.

The Drawing is in the possession of Mrs. Newall.

## XII

## BYRNE'S 'BRITANNIA DEPICTA,' 1803—1810

(In some way connected with Lysons' 'Magna Britannia')

The illustrations to this topographical work were taken from several counties of England. Turner contributed seven plates, of which five were Berkshire subjects, and two views of Chester. Some of the Drawings show a considerable advance on his earlier work, especially in their greater fulness of colour.

The prints, which are all more or less hard in execution, are by W. Byrne, a pupil of Wille and an engraver of good standing, who had been associated with Woollett in reproducing the landscapes of Claude, Wilson, and others. He appears to have had a pecuniary interest in the publication, apart from what he was paid for engraving, as was often the case with the engravers of that

period. Like many other artists of his school—Woollett included—he is seen to greater advantage in his large plates as compared with small ones such as these.

#### 65. WICKHAM,<sup>1</sup> FROM THE MARLOW ROAD.

*Engraved by W. Byrne. 8½ by 6.*

The Town in mid-distance seen through overarching trees; church conspicuous in centre. Hills behind. House with scaffolding on right. Cows on road in foreground.

*As Published.* Title in centre in italics. Left, "Drawn by W. Turner R.A"; right, "Engraved by W<sup>m</sup> Byrne, F.S.A." At foot, "London, Published 1<sup>st</sup> July, 1803, by W. Byrne, Tichfield Street and T. Cadell Jun<sup>r</sup> and W. Davies, Strand." The earliest impressions are on India paper.

The Drawing is in my possession. The engraving is hard and mechanical, and altogether fails to do justice to it.

#### 66. ETON, FROM THE SLOUGH ROAD.

*Engraved by W. Byrne. 8½ by 6.*

A road passes over bridge in foreground, with trees to left. Eton College Chapel beyond. Three men by left parapet of bridge, and two by stream below it to right.

*Engraver's Proof.* Completed. B.a.l. M.

*As Published.* Lettering as in preceding plate.

This Drawing, with the one preceding and the three next following, were sold—I believe at Foster's—a few years ago. Some of them were much faded.

#### 67. ABINGDON FROM THE THAMES NAVIGATION.

*Engraved by W. Byrne. 8½ by 6.*

A lock in foreground with boat coming out. Town in distance across river, with tall spire conspicuous on left, and building with cupola in centre.

<sup>1</sup> A note in the text gives the corrected title as "High Wycombe."

Lettering as in the two preceding plates, except that Date is 1st Jan<sup>y</sup> 1805.

For Drawing, see preceding plate.

#### 68. NEWBURY, FROM SPEEN HILL.

*Engraved by W. Byrne. 8 $\frac{5}{8}$  by 6.*

Town in mid-distance in valley, seen from a hill. In left foreground, man with folded arms standing by woman seated on ground.

Lettering and Drawing as in preceding plate.

#### 69. DONNINGTON CASTLE.

*Engraved by W. and L. Byrne. 8 $\frac{1}{2}$  by 6.*

Castle on hill in centre among trees. Below, figures seated under trees beside river. Cows and milk-pails in foreground.

Lettering as in preceding plate, but with "W. and L. Byrne" in place of "W. Byrne." Title, "Donnington Castle, taken from a Field adjoining the Road to East Ilsley from Newbury."

The Drawing is in the possession of the Rev. T. Case.

#### 70. DISTANT VIEW OF CHESTER.

*Engraved by W. Byrne. 8 $\frac{3}{8}$  by 6.*

City in extreme distance, seen from an eminence in foreground, across a wide extent of level meadows. In front, three cows in deep shadow below trees.

*The Open Etching. R.*

*Engraver's Proof. Completed. B.a.l. R.*

*As Published. Lettering as in preceding plates, except that Date is Jan. 24, 1810.*

The Drawing was at Hogarth's Gallery some years ago.

Turner's composition here is admirable, and the effect of distance over a flat country well rendered, but Byrne's engraving is, as always, somewhat heavy in execution.

## 71. PART OF CHESTER CASTLE.

*Engraved by W. Byrne. 8 $\frac{3}{8}$  by 6.*

River in front below Castle, which rises behind to right, above old houses. Shipping and barges to left.

*The Open Etching. R.*

*As Published.* Lettering as in preceding plate.

I have no information as to the Drawing.

## XIII

## 'SELECT VIEWS OF LONDON AND ITS ENVIRONS,' 1804—1805

## 72. WINDSOR FROM THE FOREST, BERKS.

*Engraved by J. Greig. 5 $\frac{3}{8}$  by 7 $\frac{1}{4}$ .*

Castle in mid-distance caught by ray of sunlight which also falls on reach of Thames to left. Windsor park in foreground; man bareheaded sitting under tree.

*The Open Etching.* Sotheby's, 1906.

*Engraver's Proof.* Before any letters. *R.* Sotheby's, 1906.

*First Published State.* Title in centre in italics. Above it, "Engrav'd by J. Greig from a drawing by W<sup>m</sup> Turner, R.A"; below, "London, Published Jan. 2, 1804, by Vernor and Hood, Poultry.

J. Storer and J. Greig, Chapel Street, Pentonville"; all in italics.

*Later State.* Same lettering, except that title is in Roman caps. Much worn.

*Later Reprint* (Book unknown). Four parallel lines added all round plate. Publishers' name altered to "J. & J. Conder, Albion Press, London, 1814." So worn as to be hardly recognizable.

The Drawing, much faded, was sold a few years ago by Mr. W. Ward.

In early impressions this is a charming little print, the lighting and composition admirable, and the engraving brilliant.

## XIV

MAWMAN'S 'EXCURSION TO THE HIGHLANDS OF SCOTLAND AND THE ENGLISH LAKES,' 1805

An unimportant work containing three small plates after Turner, the only interest of which lies in their being the first engraved records of any visit by him to Scotland. The engraver, J. Heath, was the father of Charles Heath, who was associated with so many of Turner's later plates.

73. INVERARY.

*Engraved by J. Heath. 6 by 4 $\frac{1}{8}$ .*

Town and Castle on further shore of Loch Fyne; mountains rising behind. In left foreground, men in kilts unloading fish from boat.

*First Published State.* Title in open Roman caps. Left, "Drawn by J. M. W. Turner R.A."; right, "Engraved by J. Heath." At foot, "London, Published May 1, 1805, by J. Mawman, Poultry."

*Later States.* Letters of title shaded.

In the 'Dictionary of National Biography,' Article "John Pye," it is stated that the latter was the engraver of this plate. As he was at that time Heath's pupil, this may very possibly have been the case.

This charming Drawing was in the Stern sale at Christie's in 1908.

74. LOCH LOMOND.

*Engraved by J. Heath. 6 by 4 $\frac{1}{4}$ .*

Loch in centre between mountains. Group of Highlanders seated on road in foreground. Flock of sheep on bank to right.

Lettering and States as in preceding plate.

I have no information as to where the Drawings for this and the following plate are.

75. PATTERDALE.

*Engraved by J. Heath. 6 by 4 $\frac{1}{8}$ .*

In foreground a road passing a church. Ullswater and mountains beyond. To left, woman with pitcher crossing stepping-stones.

Lettering and States as in two preceding plates.

## XV

## BRITTON'S 'FINE ARTS OF THE ENGLISH SCHOOL,' 1811—1812

## 76. POPE'S VILLA.

*Engraved by J. Pye and J. Heath. 9 by 6 $\frac{1}{8}$ .*

In centre, a reach of the Thames, on the further side of which, below trees, is the Villa in course of demolition. In foreground, labourers to left, and shepherd and shepherdess with sheep. Punt to right, with two men.

*The Open Etching.* Sky not commenced. In centre, in etched writing, "John Pye. 1810." *BM.*

*Engraver's Proofs.* (a) Early. Foreground advanced. Sky only begun. Same lettering as in preceding. *BM.* (b) Completed throughout. Same lettering. *BM., R.* (c) Left, "Painted by J. M. W. Turner R.A"; right, "Eng. by John Pye. 1810"; both in italics. Before Title, Dedication, etc.

*First Published State.* Title in centre, in open caps. Left, "Class I, Painting"; right, "for 'the Fine Arts of the English School.'" Below, "Engraved by John Pye, the figures by Cha<sup>s</sup> Heath, from a Picture by J. M. W. Turner Esq. R.A. and P.P. in the Gallery of Sir John Fleming Bar<sup>t</sup>." Dedication, etc. Pub. April 1, 1811, by Longmans. Under "Class I," etc., on left, is the word "Proof" faintly engraved.

*Later States.* The word "Proof" removed.

The oil picture is in the possession of Mr. Charles Morrison.

The important place of this small but charming plate, in the history of Turner's, and of English landscape engraving in general, has already been pointed out (Introduction, pp. xxv, xxvi). The scene depicted—which had doubtless been witnessed by Turner, who had a house near—is the dismantling of Pope's villa at Twickenham before its demolition in 1807 by Baroness Howe, who built a new house in its place.

Apart from the technical interest of the plate, the subject is full of poetical feeling. The classical shepherd and shepherdess are graceful figures, carefully drawn, and their value to the composition is great. The white villa and its reflection finely focus and distribute the lighting, whilst there is everywhere a calm serenity, and the feeling of a fine English summer's day.

Britton, the enterprising publisher who had commissioned the engraving, appears to have proposed to print some remarks of his own along with it, and to have sent these to Turner for his approval.<sup>1</sup> They have not been preserved, but Turner's reply, given below, although even more unintelligible than usual with him, is interesting. Britton had apparently been championing poetical landscape—"Elevated Landscape," Turner calls it—against critics who required strict topographical accuracy; or, to use the painter's expressive term, "Map-making criticism."

"SIR

"I rather lament that the remark which you read to me when I called in Tavistock Place is suppressed, for it espoused the part of Elevated Landscape against the aspersions . . . map mak[ing] criticism; but no doubt you are better acquainted with the nature of p . . . tion, and mine is a mistaken zeal. As to remark, you will find a . . . alteration of colour in pencil. Two groups of sheep. Two fishermen occur too close; basket to entrap eels is not technical, being called eel pots; and making the willow tree, the identical Pope's willow [sic] is rather strained (?) Cannot you do it by allusion, and with deference(?) [The foregoing was evidently Turner's criticism on Britton's proposed remarks. The rest of the letter is unintelligible in the absence of those remarks.]

\* \* \* \* \*

"Your most truly obed.

"J. M. W. TURNER."

## XVI

### WHITAKER'S 'HISTORY OF CRAVEN,' 2ND EDITION, 1812

#### 77. SOUTH TRANSEPT OF FOUNTAINS ABBEY, YORKSHIRE.

*Engraved by J. Basire. 10 by 7 $\frac{1}{4}$ .*

Abbey ruins in foreground, on bank of stream which flows under arches of buildings towards spectator. Dark evening effect, with sun setting behind ruins. In angle to right, in deep shadow, two men, one with fishing-rod.

*Engraver's Proof. Completed. B.a.l. R.*

*As Published (in Second and Later Editions of the work only).*

Title in italics ("Transcept," spelt "Transcept"). Left, "J. M. W. Turner, R.A. P.P. del."; right, "James Basire Sculp." At top of plate, on right, "Pl. I."

<sup>1</sup> Thornbury, 'Life of Turner,' 2nd ed., p. 333.

The earliest impressions are on large folio paper. Many succeeding editions of the book (some comparatively recent) are in quarto form. In most of these the plate is extremely worn.

The large and beautiful Drawing of this subject was exhibited by Turner at the R.A. in 1798. It appeared at a Sale in London a few years ago, covered with a coat of varnish, which had given it a curious granulated look, somewhat resembling the texture of aquatint. Probably it was varnished by Turner himself, just as Gainsborough varnished some of his drawings. An important Drawing of *Cader Idris*, of about the same date, was similarly treated. Both these, I believe, are now in America. Still another, a large distant view of *Lichfield Cathedral*, also of the same period, is in my possession.

The engraved plate is beautiful and poetical. Basire's execution is fine, although perhaps, as usual, a little heavy.

## XVII

### 'BRITISH GALLERY OF PICTURES'—STAFFORD GALLERY, 1808?—1818

#### 78. A FISHING SMACK WITH A BOAT.

*Engraved by J. Fittler. 7½ by 5.*

Three fishing smacks close together, in front, on tossing sea. Three ships of war at anchor on horizon to right. Heavy storm-clouds to left.

*Engraver's Proofs. B.a.l. T., R.*

*As Published.* At top, close to plate line, Title in slender caps, with "7" below; above it, "Marquis of Stafford's Collection"; left, "Class the Sixth"; right, "Schools of Great Britain." Below, left, "J. M. W. Turner R.A."; right, "7.0½ by 5.0"; centre, "Drawn by W. M. Craig. Engraved by J. Fittler, A.R.A, Engraver to his Majesty." At foot, "Published July 1, 1812 by Longman," and others.

I have an impression of this print very skilfully coloured by hand, and I have seen another similar. I think it probable that both were coloured by Turner himself, as was the case with the large mezzotint of *The Shipwreck*, engraved a few years earlier.

The plate is taken from the well-known picture in the Stafford (now Bridgewater) Gallery, which was painted by Turner in rivalry

The Shipwreck  
engr. X

with the fine Vandervelde which hangs near it. He is reported to have said that it was this picture which made him a painter of the sea. Burnet<sup>1</sup> has an interesting comparison of the two works.

The two small Mezzotints of this subject will be described later.

## XVIII

### 79. HIGH STREET, OXFORD. 1812.

*Engraved by S. Middiman, J. Pye, and C. Heath. 23 $\frac{3}{4}$  by 16.*

Looking up the High Street towards Carfax. University College on left. Spire of St. Mary's conspicuous on right. Many figures in foreground, some in academic costume.

*The Open Etching* (by Middiman). Before any work in sky. Title in old English letters, open. Dedication, with Arms; all caps open. In centre, close under plate line, in italics, "Published March 14 1811 by James Wyatt, Carver and gilder, High Street Oxford." Before engravers' names. Extremely fine. *M., R.*

*Engravers' Proofs.* (a) Sky commenced and work generally carried forward with burin. Lettering as in the preceding. In various stages. *M., R.* (b) Work completed throughout. Date of Publication altered to Mar. 14, 1812. "Engraved by John Pye, 1812," added, in etched writing, on right. *M., R.*

*First Published State* (Subscribers' Proofs). Pye's name on right removed, and in its place substituted "the Figures engraved by C. Heath." Third line of Dedication altered to "This Plate engraved by S. Middiman and John Pye after an original Picture," etc. "As the Act Directs" added just above the Arms.

*Second State* (Prints). All the Title, and all the caps in Dedication, shaded. Impressions of this State are good.

A few impressions were printed (or possibly coloured by hand) in two colours—blue and brown.

The oil picture is in the possession of Lady Wantage.

The history of this plate, the first and one of the best of the large engravings after Turner, has already been given (Introduction, pp. xxvi to xxviii). The correspondence concerning it and its companion,

<sup>1</sup> 'Turner and his Works,' 1852, p. 76.

*Oxford from the Abingdon Road*, between the painter and Wyatt who commissioned them both, has been preserved, and is printed—in hopeless confusion as to subject and sequence, and mixed with letters referring to other engravings—in Thornbury's 'Life' (2nd ed., pp. 163-175). One of the letters has already been quoted (Introduction, p. xxviii), and the whole series is extremely interesting, as showing the extraordinary care which Turner gave to every detail of the picture and the print. Not only does he discuss with Wyatt the scheme of composition, the arrangement of the buildings, and even the correctness of the dress of the academical figures, but he goes into the questions of the prospectus, the time at which it should be issued, the form in which subscriptions should be solicited, the cost of printing the impressions, the number of proofs to be taken, the necessity that each should be numbered, and many other matters, all in the most practical and business-like spirit. If genius is rightly defined as being "the power of taking infinite pains," Turner may certainly be cited as an example.

The picture itself was painted from a post-chaise anchored in the High Street, just below the entrance of Queen's College. Turner stayed with Wyatt while he was painting it, and the latter's successor, the late Mr. Ryman, told me that he understood that Turner was immensely interested in the fine line engravings by Italian masters in Wyatt's stock, especially with Raphael Morghen's reproduction of Guido's *Aurora*. He was paid eighty guineas for the oil picture of the *High Street, Oxford*, and I believe, the same sum for its companion, *Oxford from the Abingdon Road*.

The plate, which was the joint work of three engravers, Middiman, Pye, and Heath, occupied two years in execution, and was completed in 1812. The Open Etching—an exceptionally fine work—was by Middiman, and it is to his masterly handling that much of the fine quality of the plate is due. The subsequent burin work, including the whole of the sky, was executed by Pye, the figures alone being added by Heath. Such co-operation was then not unfrequent, especially on large prints.

The plate is admirable in composition, and its whole effect simple, spacious, and restful. The arrangement of light and shade is very telling; the few figures are carefully drawn and well placed; the black gowns of the dignitaries are especially effective. The distant spire of Carfax repeats the nearer and higher spire of St. Mary's, and focusses the converging lines of the buildings and roadway. It will be observed also how well Pye has preserved the luminousness—due to reflected light—of the buildings in shadow on the left, and how that shadow is enforced by its contrast with the white dresses of the women in the street.

## 79A. THE SMALL REPLICA OF 'HIGH STREET, OXFORD.'

*Engraved by W. E. Albutt. 11 $\frac{1}{4}$  by 7 $\frac{5}{8}$ .*

Reduced copy in facsimile of the preceding plate.

Inscription. Title in both French and English. Left, "Peint par J. M. W. Turner R.A." Right, "Gravée par W. E. Albutt." Below, "Paris, chez le propriétaire, Boulevard du Mont Parnesse, 1828."

I have never seen any other example than the one in my possession, and I cannot ascertain for what purpose it was engraved.

## XIX

80. A VIEW OF OXFORD FROM THE ABINGDON ROAD.  
1818. (Companion to *High Street, Oxford.*)

*Engraved by John Pye and C. Heath. 23 $\frac{1}{2}$  by 15 $\frac{3}{4}$ .*

City in distance in centre seen from a hill; level country between. Flock of sheep approaching up the hill. In foreground, fallen milestone on which is "Oxford."

*The Open Etching.* Before any work in sky. Left, "Painted by J. M. W. Turner, R.A. P.P.;" right, "Etch'd by John Pye, the Figures by Cha's Heath"; all in italics. Arms and Pub. line, but before Title or Dedication. *BM., R.*

*Engraver's Proof.* Burin work well advanced all over. Sky begun. Lettering as in preceding. *BM.*

*First Published State.* (Subscribers' Proofs.) Title in old English letters, open. Dedication to Lord Eldon; Arms of University. Below, "This Plate Engraved by John Pye, after an original Picture, by J. M. W. Turner R.A & Professor of Perspective to Royal Academy, is dedicated with Permission, by his Lordship's most obliged and very humble Servant James Wyatt." Under plate line in centre, "Published Feb 13, 1818, by James Wyatt, carver and gilder, High Street, Oxford, As the act directs."

*Second State (Prints).* Letters of Title and all caps in Dedication shaded. The work considerably enforced throughout. The dark cow in foreground is noticeably much darker than in the First State.

The oil picture was in the collection of the late Sir John Fowler. The success of the *High Street, Oxford*, immediately on its appear-

ance, led Wyatt at once to commission from Turner this, the companion subject. The second picture must have been rapidly painted, as both it and the *High Street* were exhibited together in the Royal Academy of 1812. The engraving of *Oxford from the Abingdon Road*, was entrusted solely to Pye, with the exception of the figures, which were again Heath's work. It was not a success. The technique is unsatisfactory and the print has a weak, 'woolly' look throughout. Pye was a fine engraver, and, as has been already pointed out,<sup>1</sup> the art of landscape engraving in England owes much to him. But as an etcher he had not the strength or the draughtsmanship of Middiman, and it is mainly to the weakness of the Preliminary Etching that the failure of this plate is due; just as it was to Middiman's strong foundation that the *High Street, Oxford*, owed much of its success. The failure was unfortunate, as the picture itself is extremely beautiful in design.

The following very incoherent letter<sup>2</sup> from Turner to Wyatt during the progress of the plate, whilst amusingly showing their cordial relations, also displays Turner's readiness to meet the wishes of his patrons as far as he could; it also demonstrates how his sense of composition dominated everything.

"Saturday, November 6, 1812.

"SIR

"First let me thank you for the sausages and hare. They were very good indeed. \* \* \* \* \* But respecting the venerable oak or elm you rather puzzle me. If you wish either, say so, and it shall be done; but fancy to yourself how a large tree would destroy the character—that burst of flat country with uninterrupted horizontal lines throughout the picture as seen from the spot we took it from. The hedgerow oaks are all pollards, but can be enclosed if you wish. As to figures, I have not determined upon them, but if you have a predilection for any, or object, it is the same to me; or if, as I suppose, the [subscribers?] have carved some out for me in order at least; so their opinions may be taken, reserving to myself the use or adaptation of them as most fit or conducive to my subject as to colour, &c. \* \* \* \*

"Your most obedient servant,

"Mr. J. Wyatt.

"J. M. Turner."

## XX

### 'THE LADY AND GENTLEMAN'S ANNUAL POCKET LEDGER,' 1814

#### 81. REDCLIFFE CHURCH, BRISTOL.

*Engraved by John Pye. 5 by 3 $\frac{7}{8}$ .*

River Avon in foreground; across further bank, in centre, is

<sup>1</sup> Introduction, p. xxvi.

<sup>2</sup> Thornbury, 2nd. ed., p. 169.

the Church (without spire, as it then was), and houses. Boats with masts, aground on each side, and shipping in distance to left.

Title in centre in open Roman caps, "View of Redcliffe Church etc. Bristol." On left, in pencil, "J. M. W. Turner del"; right, "John Pye, Sept." On the opposite side of the sheet is a proof of the Title-page as follows: above, "The Lady's and Gentleman's Annual Pocket Ledger with Various Articles of Useful Information." In centre, enclosed in wreath, "1814." Below, "London published by W. & T. Peacock and W. Bampton, Salisbury Square and sold by all the Booksellers in Bristol and Bath."

An Engraver's Proof in my possession of the double Title-page of the small book or Magazine, is the only example known to me of this interesting little print, but probably others exist.

## XXI

### BRITTON'S 'ARCHITECTURAL ANTIQUITIES OF GREAT BRITAIN,' 1805—1806

#### 82. CRYPT IN KIRKSTALL ABBEY, YORKSHIRE.

*Engraved by J. Scott. 8 by 5<sup>5</sup>/<sub>8</sub>.*

Ruined crypt with pillars standing in water. Light entering from opening on left. Group of cattle round pillar on left.

*The Open Etching.* "J. Scott, aquaftori. fecit" in etched letters on right. *R.*

*Engraver's Proofs.* Completed. Before Title and pub. line. Left, "J. M. W. Turner Pinx<sup>t</sup>"; right, "J. Scott, sculp<sup>r</sup>"; both in italics. Very fine. *R., T.*

*As Published.* Title in open caps; above it, "Engraved by J. Scott from a Drawing by J. M. W. Turner R.A in the possession of John Soane Esq Architect F.S.A. etc." Dedication to Walter Fawkes, Esq., "London Pub. May 1: 1814 by Longmans & Co." *Later Editions* have same lettering, but the impressions gradually become almost worthless.

This finely-engraved little plate is extremely beautiful in its early state. It is taken from the large Drawing in the Soane Museum. There is also a 'Liber Studiorum' plate of the same subject.

\* \* \* The above plate is the only one after Turner in Britton's 'Architectural Antiquities' known to me, but Mr. Palser, of King Street, Covent Garden, had in his possession recently an emblematic Drawing, evidently by Turner, for a Frontispiece to one of the volumes. Apparently it was never engraved.

## XXII

### WHITAKER'S 'LOIDIS AND ELMETE 1816—1820

The above is the title of the second volume of Dr. Whitaker's 'History and Topography of the Town and Parish of Leeds and Parts adjacent,' a standard topographical work published by him in 1816. It contains two line engravings and three etchings after Turner; a later edition of 1823 has in addition a large lithograph of the town of Leeds, also after him.

It is not known by whom the three etchings were executed; probably that process was employed to save time or possibly expense. They are all views at Farnley Hall, Yorkshire, and were contributed to the work by Mr. Fawkes, the owner. He had impressions of them also printed separately, for private distribution. The two other plates after Turner were also contributed by the owners of the places represented, as was customary at the time with important topographical works.

#### 83. HAREWOOD HOUSE.

*Engraved by J. Scott. 11 $\frac{7}{8}$  by 8 $\frac{3}{8}$ .*

In centre, large classical mansion on eminence in park, which slopes to lake on right, on which is small sailing boat. Woods behind house. Gleaner and child under trees in foreground on left.

*The Open Etching. BM., R.*

*Engraver's Proofs.* Finished. Before Dedication and Pub. lines.  
Artists' names in fine etched writing. *BM., T.*

*As Published.* No Title. Below, in italics, long Dedication to Earl  
of Harewood. Left, "J. M. W. Turner, R.A. Del"; right,  
"J. Scott Sculp"; both in italics. Published May 1st, 1816.

The Drawing is in the possession of the Dowager Countess of  
Wharncliffe.

This fine print, owing to the absence of a title, is often erroneously  
called *Wentworth House*. I know of no plate of that subject by  
Turner.

84. FLOWER GARDEN PORCH AT FARNLEY. (Etching,  
Vignette, p. 192.)

*Etcher Unknown.* About 7 by  $5\frac{1}{2}$ .

A castellated doorway amongst trees; inscription over entrance:  
"ANNO DNI: 1624."

*Engraver's Proof.* Plate completed, but lettering entirely different  
in form from Pub. State. Title in italics, running irregularly  
round left lower angle of plate; in centre, "Architectural Re-  
mains"; right, "Removed from New Hall AD 1814." *T.*

*As Published.* Title in Roman caps. Below it, in italics, "Removed  
from Newhall AD 1814."

The Drawing and the copper-plate are at Farnley Hall.

85. GATEWAY TO THE FLOWER GARDEN AT FARNLEY.  
(Etching, p. 192.)

*Etcher unknown.* 10 by 7.

Road in front on high ground, with over-arching trees and dis-  
tant view beyond. To right, renaissance wall and gateway below  
tall Scotch firs. Keepers with dogs by gate.

*As Published.* Title in etched writing, "Gateway to the Flower  
Garden, Farnley, removed from Menston Hall, formerly the seat  
of Col. Charles Fairfax. A.D. 1814."

The Drawing and the copper-plate are at Farnley Hall.

86. BAY WINDOWS IN THE FLOWER GARDEN AT FARNLEY. (Etching, p. 192.)

*Etcher unknown. 9 $\frac{3}{4}$  by 6 $\frac{3}{4}$ .*

Garden front of a Tudor house, with two large mullioned bay windows. Fountain and sundial in front.

*As Published.* Title in etched writing; below, "Removed from Lindley Hall, an ancient seat of the Palmes Family, by W. Fawkes Esq<sup>r</sup> A.D. 1814."

The Drawing and the copper-plate are at Farnley Hall.

*N.B.*—The three foregoing etchings were reprinted by the owner of the copper-plates, Mr. W. Fawkes of Farnley, and issued by him in a thin oblong folio volume in paper covers, for private distribution. The title on the cover reads, "Architectural Remains removed to Farnley Hall by Walter Fawkes Esq. from different ancient Hall Houses in his possession 1814." I believe some copies contain in addition facsimiles of ancient Farnley deeds.

87. GLEDHOW. (p. 131.)

*Engraved by G. Cooke. 11 $\frac{5}{8}$  by 7 $\frac{3}{8}$ .*

Mansion in distance on the right slope of wooded park, which falls to lake in centre. Similar slope to left, on which, in foreground, are a woman and girl picking sticks.

*Engraver's Proofs.* (a) Left, "Drawn by J. M. W. Turner R.A." in italics; right, "Geo. Cooke," in pencil. R. (b) Right, "Engraved by George Cooke 1816" in italics. Before Dedication, etc. BM., R.

*As Published.* No Title. Artists' names as above. Dedication to John Dixon, Esq. Published 1820.

I do not know where the Drawing is.

This is a beautiful plate, and finely engraved.

## XXIII

## COOKE'S 'PICTURESQUE VIEWS OF THE SOUTHERN COAST OF ENGLAND,' 1814—1826

A full history of this, the first of the more important works illustrated by Turner during his middle period, will be found in the Introduction (pp. xxix to xxxv). Its issue was spread over twelve years, during which time a change took place in the style of landscape engraving in England, and a considerable difference will be observed between the execution of the earlier and some of the later plates of 'The Southern Coast.' Although it appears to have been successful as a venture, yet, judging by the excellence of the whole of the original issue, no very large numbers of copies can have been printed. But after Turner's death the plates were again and again repaired and reprinted, until they were worn out.

A difficulty has arisen in the numbering of the plates. They were originally issued and dated in the order in which they were engraved, independently of their topography, but on the completion of the work they were re-arranged in topographical order, beginning with *Whitstable* on the East, and continuing round the coast to *Watchet* on the Bristol Channel, on the West. This is doubtless a more convenient method, but as the aim of this Catalogue is to treat the engraved work of Turner as closely as possible in its chronological sequence, and having regard to the change of style in engraving during the progress of 'The Southern Coast,' I have judged it best to number the plates according to their actual dates of execution and original publication. But the later Vol. and No. will also be given in every case, and the list on the opposite page shows both arrangements.

LIST OF PLATES OF 'THE SOUTHERN COAST,'  
SHOWING BOTH ORDERS OF ARRANGEMENT.

TITLE.	ORDER AS FINALLY RE-ARRANGED IN BOOK FORM.	NO. IN THIS CATALOGUE, WHICH FOLLOWS ORI- GINAL ORDER OF ISSUE.
Whitstable ... ... ... ...	Vol. I, Pl. 1	127
Margate ... ... ... ...	Vol. I, Pl. 3	113
Ramsgate... ... ... ...	Vol. I, Pl. 4	117
Deal ... ... ... ...	Vol. I, Pl. 5	124
Dover, from Shakspeare's Cliff ... ...	Vol. I, Pl. 10	126
Folkstone... ... ... ...	Vol. I, Pl. 12	123
Hythe ... ... ... ...	Vol. I, Pl. 15	118
Rye ... ... ... ...	Vol. I, Pl. 17	114
Bexhill, Martello Tower ... ...	Vol. I, Pl. 21	103
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Portsmouth ... ... ...	Vol. I, Pl. 29	120
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Cooke's prospectus of 'The Southern Coast' gives the various original issues and their prices as follows:

"CONDITIONS."

"This Work will be completed in Sixteen Parts, the whole containing Forty Eight Quarto Engravings and Thirty Vignettes, forming Two handsome Volumes in Royal Quarto. Price 12s. 6d. each Part. 1814, - 1826

"A limited Number of Proof Impressions will be printed on Imperial Quarto. Price Eighteen Shillings.

"Each Part will contain Three Quarto Plates and Two Vignettes, with descriptive Letter Press to each View.

"For the accommodation of the Curious, a few Proofs will be printed on India paper, Imperial Quarto, price £1 10s. each Part; for these an early application must be made to the Publishers.

*"The Subscribers to this Work are respectfully informed, that after the completion of the SOUTHERN COAST, it is intended to proceed with the whole CIRCUIT of ENGLAND, including that of WALES, agreeably to the original Prospectus. It will be divided into separate Publications, forming in themselves complete Works, similar to the present one."*

The plates of 'The Southern Coast' have been so many times reprinted, and these worn impressions, the lettering of which in some cases nearly resembles that of the originals, are so constantly to be met with, that I append a list of the Reprints.

*Reprint A.* By Nattali of Bond Street, in 1849, under title of 'Antiquarian and Picturesque Tour round the Southern Coast,' 2 vols., quarto. Lettering as in Third State, except that Pub. line is removed. The plates dull and poor and all variety of tone lost.

*Reprint B.* By Virtue and Co. in 'The Art Journal' of various dates. Titles re-engraved in open caps; the county usually omitted. Artists' names in slender upright caps. Most plates bear "London Virtue & Co, Limited." Re-worked throughout, hard and black. So-called 'Proofs' of this issue, without any lettering, may occasionally be met with.

*Reprint C.* In the 1874 re-issue of 'THE TURNER GALLERY.' Lettering as in *Reprint B.* The plates bare and worn out.

*Reprint D.* In 1891 the copper-plates were again carefully re-worked throughout by J. C. Armytage, one of Turner's old

engravers, and republished by Virtue and Co., in one folio volume, under the direction of Mr. Marcus Huish.

88. ST. MICHAEL'S MOUNT, CORNWALL. (Vol. II, Pl. 68.)

*Engraved by W. B. Cooke. 8 $\frac{3}{4}$  by 5 $\frac{3}{4}$ .*

The Mount in centre in sunlight against dark, stormy sky. Sea in front with sailing-boats to right, and men hauling boat ashore on left.

\* \* \* Up to this point so few impressions of the 'Open Etchings' of Turner's engravings have survived that I have judged it desirable to note those known to me. But from about 1814 onwards they appear to have been printed in much larger numbers, and in many cases they were issued along with the First Published State. Their existence, therefore, will henceforward always be assumed (see also Explanatory Notes, p. lxxxii).

*Engraver's Proofs.* Three. BM. (a) Left, "Drawn by J. M. W. Turner R.A"; right, "Etched by W. B. Cooke. 1813"; title in left corner; all in italics; touched by Turner. (b) "Etched by" altered to "Engraved by." On margin Turner has written: "The Rock worked on in all the shadows with dark strokes." "The Rock looks black but not clear—what I should call mealy or wanting quality; too much done to it or not open lines enough to hold its place nor make the sky look clear by it wanting contrast of line. What can you do [to] it. Can you make it bolder —now. or must it go as it is. N.B. You have no occasion to stop printing if it is of consequence to the work to proceed immediately." (c) Also touched and written on by Turner, with pencil sketch of style of lettering desired by him.

*First Pub. State.* ("Proofs for the Curious on India Paper.") Title and artists' names in italics. Before Pub. line and Date. The finest impressions on India Paper; others on plain paper. *Throughout the Series this is invariably the finest State.*

*Second State.* ("Proofs on Imperial Quarto.") On plain paper. Title in open Rom. caps. Artists' names in small Rom. type. Pub. line Date, Jan. 1, 1814. "Printed by Dixon" low on right. *In this, the "Large Paper" edition, the plates are always fine.*

*Third State.* ("Prints, Royal Quarto.") On plain paper. Same lettering as the preceding, but with printer's name removed. Flagstaff on top of castle much whiter against sky, and upper clouds lighter.

{ *Reprints.* See opposite page. This reference applies to all the plates and will not be repeated.

Reprint

Special

## 89. POOLE, DORSETSHIRE. (Vol. I, Pl. 40.)

*Engraved by G. Cooke. 8 $\frac{3}{4}$  by 5 $\frac{7}{8}$ .*

In centre, calm land-locked bay in sunshine. Town in mid-distance on point to right. Timber-waggon descending hill in foreground.

*Engraver's Proofs.* A series, *Tw.* Many with "Etched by," one without any lettering. On one Turner has written: "The rays not distinct enough and the distance round Corfe Castle is yet rather unequal, looks patchy, and wants clearness, although much improved from last proof." Also *T.* and *Th.*

*First Pub. State.* Title and artists' names in italics. See also No. 88 as to paper, etc.

*Second State.* Title in open Rom. caps. Artists' names in small Roman type. Pub. line Date, Jan. 1, 1814. "Printed by Cox and Barnett," low on right. Sail on extreme left much whiter than in *First State*.

*Third State.* Same lettering, except that printer's name is removed. In Collection *Tw.* is an interesting proof marked by the engraver, "second retouch." It has all the upper half of the plate re-etched, the original work having been entirely removed, doubtless on account of the sky having worn away in printing the two previous States.

The Drawing was exhibited at Burlington House in 1886 by Mr. Holbrook Gaskell, M.P.

*Poole* is one of the most charming plates of the Series, very skilful in composition, and an extremely fine piece of engraving. The reflections of sunlight on still water could hardly be better rendered.

## 90. LAND'S END, CORNWALL. (Vol. II, Pl. 70.)

*Engraved by G. Cooke. 8 $\frac{5}{8}$  by 5 $\frac{5}{8}$ .*

High rocky promontory in foreground above sea, which is in deep shadow from thunderstorm overhead. Lightning on horizon. Sea-birds on crags on left.

*Engraver's Proofs.* A series of six, some touched by Turner; many with "Etched by." *Tw.* Also *R.*

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in Rom. caps. Artists' names in Rom. small type. Pub. line Date, Mar. 1, 1814. "Printed by Cox and Barnett" on right.

*Third State.* Same lettering, except that printers' name is removed.

The Drawing (somewhat faded) was, I believe, sold at Christie's a few years ago.

This fine rendering of a thunderstorm amidst the wild, solemn surroundings of the Land's End, is extremely poetical and impressive.

91. WEYMOUTH, DORSETSHIRE. (Vol. II, Pl. 45.)

*Engraved by W. B. Cooke. 8 $\frac{3}{4}$  by 5 $\frac{3}{4}$ .*

The Bay in centre, town on the curving shore to right. Sailing-boats ashore in foreground; and women by other boats on sands on right.

*Engraver's Proofs.* "Etched by W. B. Cooke 1813," on right.

Touched by Turner. *BM., Tw.*

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title and artists' names in Rom. letters. Pub. line Date, Mar. 1. 1814. "Printed by Cox and Barnett" low on right.

*Third State.* Lettering same as preceding, except that printers' name is removed. Vertical cross-hatching lines added all over the beach on extreme right, below the women.

The Drawing was at Christie's in 1881, in the Bale sale.

92. LULWORTH COVE, DORSETSHIRE. (Vol. I, Pl. 42.)

*Engraved by W. B. Cooke. 8 $\frac{1}{2}$  by 5 $\frac{5}{8}$ .*

Bold projecting headland in foreground, with markedly contorted stratification. Beyond and below to left, small curving bay seen beneath steep cliffs. Open sea to right.

*Engraver's Proofs.* Title and artists' names in italics. (a) One white sail only to right, below flagstaff. *BM., R.* (b) Touched in white by Turner, altering all three sails to white. Also touched for alteration of further curve of small bay. *R.*

*First Pub. State.* Same lettering. All three sails white, and curve of bay altered.

*Second State.* Title in open Rom. caps, the strokes of equal thickness; artists' names in small Rom. type. Pub. line Date, June 1, 1814.

*Third State.* Caps of Title have right-hand strokes thicker than I.

left. The horizontal streak of cloud at top on left considerably lightened.

The Drawing is in my possession.

93. CORFE CASTLE, DORSETSHIRE. (Vol. I, Pl. 41.)

*Engraved by G. Cooke. 8 $\frac{1}{2}$  by 5 $\frac{3}{4}$ .*

The ruined Castle, on a hill, fills centre of composition. Road approach on high arches to right. In foreground, women spreading linen to dry.

*Engraver's Proofs.* A series of six, some touched by Turner; many with "Etched by." Tw. Also three, T. On one (Tw.) Turner has written: "This hill you had, I think, far better take out, and place the lines as marked and keep it lighter, for it takes away now the conical shape of the Castle Hill. As to the cross lines which you propose doing over the sky in your note, I feel doubtful about all strength; about the towers may be crossed lines, for they are too smooth, and the perpendicular tone prevails too much throughout the plate. The linen on the hill much lighter."

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in Rom. caps, and artists' names in small Rom. type. Pub. line Date, Nov. 1, 1814.

*Third State.* Lettering as *Second State*.

The Drawing is in the possession of Messrs. Agnew.

94. LYME REGIS, DORSETSHIRE. (Vol. II, Pl. 49.)

*Engraved by W. B. Cooke. 8 $\frac{3}{4}$  by 5 $\frac{3}{4}$ .*

Sea in front, storm approaching from left. Town on right in mid-distance in fold of cliffs, in sunshine. Shrimper and bather in foreground.

*Engraver's Proofs.* (a) Before the white bird in upper sky on left. R., T. (b) Touched and drawn on by Turner, with the following instructions by him in margin: "You will perceive by the lay of the lines which I have added, how I think they should be placed to counteract the sweeping lines of all the hills [the lines referred to are in pencil and strike diagonally across the nearer cliffs on the right, and on the storm-clouds] and the dots do pray mind, to prevent the bald appearance it now has; the lights I want had better be reserved until the next proof." BM. (c) Proof with the foregoing additions. BM. (d) Later, a third sea-gull

drawn in white in the extreme upper sky to left, and touchings in white all over the plate. *BM.* On the margin of (*c*) Cooke, the engraver, has written: "On receiving this proof Turner expressed himself highly gratified; he took a piece of white chalk and a piece of black, giving me the option as to which he should touch it with. I chose the white—he then threw the black chalk to some distance from him. When done I requested he would touch another proof in black. 'No,' said he, 'you have had your choice and must abide by it.' How the comparison would have gratified the admirers of this *great and extraordinary artist.* *W.B.C.*"

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in centre in open Rom. caps, the strokes of equal thickness. Artists' names in small Rom. type. Pub. line Date, Nov. 1, 1814.

*Third State.* Lettering as *Second State*, except that the right strokes of caps of Title are *very slightly* thicker than left.

The Drawing was lent by Mr. George Donald to the Glasgow Exhibition in 1901.

I have always regarded *Lyme Regis* as among the most attractive plates of 'The Southern Coast.' The sky it is true is somewhat hard—as many of W. B. Cooke's skies were—but the light and shade are admirably rendered, and the drawing of the sea is superb. A good deal of the effect of the plate is due to Cooke's skilful use of etching *over* the burin work, in the dark passages, giving force and accent to the whole. The figure of the shrimper in the foreground is of singular value to the composition, as may be seen if it is obscured.

## 95. TEIGNMOUTH, DEVONSHIRE. (Vol. II, Pl. 53.)

*Engraved by G. Cooke. 9 by 6.*

The estuary and harbour in centre, with reflection of setting sun. Town and shipping in distance on left. Hulls of two dismantled ships on right.

*Engraver's Proofs.* A series of six, *Tw.*; many with "Etched by" and many touched. On one, Turner has written ". . . I would advise him [G. Cooke] not to do anything to the water in foreground for the present, but to get richness, lightness, and clearness to the sky and the light flittering [*sic*] clouds, particularly in the upper part." On another: "The tone of the church requires a little more solidity about the upper part, but take care of blackness. One of the figures standing on the shore in the

middle-distance is too much a Falstaff, the other Master Slender. Make the sun, if you can, more visible as to disk [*thus*] at the uppermost side and then the plate will do. The boat's foremast has no bottom to it, burnish one in and make a shadow." Another *BM*.

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in open Rom. caps, the strokes of equal thickness. Artists' names in small Rom. type. Pub. line Date, June 1, 1815.

*Third State.* Lettering as *Second State*, except that the right-hand strokes of Title are *very slightly* thicker than the left.

I have no information as to where this Drawing is.

#### 96. DARTMOUTH, DEVONSHIRE. (Vol. II, Pl. 56.)

*Engraved by W. B. Cooke. 8½ by 5¾.*

Harbour in centre; town on right below cliffs. Castle beyond at mouth of bay. Fishing-boats by quay in foreground, on which are fishermen and large blocks of stone.

*Engraver's Proofs.* (a) Before Title. On right "Etched by W. B. Cooke, 1814." Touched by Turner. *BM*. (b) Title added on left in italics. Before any light clouds in sky. *R*. (c) Title and the word "Etched," erased. Light clouds added. Touched in pencil by Turner. *R*.

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in centre in open Rom. caps, the strokes of equal thickness. Artists' names in small Rom. type. Pub. line Date, June 1, 1815.

*Third State.* Lettering as in *Second State* except that right-hand strokes of Title are thicker than left.

The Drawing was at Christie's in 1896 in the Morley Sale.

This view of Dartmouth a good deal resembles that in Turner's 'Rivers of England.' It is very different from his 'England and Wales' plate.

#### 97. THE MEW STONE AT THE ENTRANCE OF PLYMOUTH SOUND, DEVONSHIRE. (Vol. II, Pl. 57.)

*Engraved by W. B. Cooke. 9½ by 6¼.*

High rock in sea to right with waves of stormy sea breaking against it; dark clouds behind with rays of light to left. Sailing ship to right beating to windward. Coast line in distance to left.

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in open Rom. caps, the strokes of equal thickness. Artists' names in small Rom. type. Pub. line Date, Feb. 1, 1816.

*Third State.* As in preceding plate.

The Drawing is in the National Gallery of Dublin (Vaughan Bequest).

The engraving of the sea in this plate is very fine, but there appear to me to be too many lights on it.

98. FALMOUTH HARBOUR, CORNWALL. (Vol. II, Pl. 65.)

*Engraved by W. B. Cooke. 9 $\frac{1}{2}$  by 6 $\frac{1}{4}$ .*

The town and harbour seen from hill in foreground on which are many figures of sailors and women. Pendennis Castle on promontory at mouth of bay. Conspicuous white smoke from chimney in right foreground.

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in open Rom. caps, the strokes of equal thickness. Artists' names in small Rom. type. Pub. line Date, Mar. 1, 1816.

*Third State.* As in preceding plate.

I do not know where the Drawing is.

99. PLYMOUTH DOCK SEEN FROM MOUNT EDGECOMB,  
DEVONSHIRE. (Vol. II, Pl. 60.)

*Engraved by W. B. Cooke. 9 $\frac{5}{8}$  by 6 $\frac{5}{8}$ .*

Plymouth Sound in centre with shipping, seen from high ground. Town and dockyards to right. Road in right foreground below tall trees, with sailors and women merry-making.

*Engraver's Proof.* One, BM.; on it Turner has drawn in right margin sketch of line of houses, with the words "Houses," and another, with "lines of fortification." A third pencil sketch indicates "Line of horizon, the distance and the sky more blended by the hill." At foot he has written: "Can you make the Fiddle more distinct" [then a sketch of a fiddle in profile—that in the hand of the one-legged sailor].

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in Rom. caps. Artists' names in small Rom. type. Pub. line Date, Oct. 1, 1816.

*Third State.* Lettering as *Second State*.

The Drawing was lent by Captain Meeking to the Burlington House Exhibition of 1886.

99A. A REPLICA of No. 99 was engraved by W. Miller in facsimile, except that the plate was reduced (9 by  $6\frac{1}{8}$ ). It bears the name of 'William Miller, 1820,' in place of 'W. B. Cooke.' On an impression (*R.*) Turner has written: "A Copy of my Plate by W. Miller of Edinburgh." It is said that when Miller first applied to Turner for employment, he was given Cooke's engraving of this subject to copy as a trial. Subsequently he became Turner's favourite engraver.

100. PLYMOUTH, WITH MOUNT BATTEN. (Vol. II, Pl. 59.)

*Engraved by W. B. Cooke.*  $9\frac{1}{2}$  by  $6\frac{1}{2}$ .

Citadel in centre, town to right, Martello tower on left. Harbour between, with many sailing ships and boats on right. In left foreground, cornfield with soldiers and gleaners.

*First Pub. State.* Title and artists' names in italics; the word "Engraved" omitted before W. B. Cooke.

*Second State.* Title in Rom. caps. Artists' names, with "Engraved by" in small Rom. type. Pub. line Date, May 1, 1817.

*Third State.* Lettering as in *Second State*.

The Drawing is in the Victoria and Albert Museum (Wm. Smith Bequest).

101. PENDENNIS CASTLE AND ENTRANCE OF FALMOUTH HARBOUR, CORNWALL. (Vol. II, Pl. 66.)

*Engraved by G. Cooke.*  $9\frac{3}{8}$  by  $6\frac{1}{4}$ .

The Castle in mid-distance on summit of cliffs above the sea, which is breaking round rocks in foreground. On left, many men dragging mast of wrecked ship up cliffs.

*Engraver's Proofs.* A series of six. One with notes by Turner, *Tw.* Two more, *R.* All before the addition of the white spar projecting at further edge of ridge of rocks running out in centre.

*First Pub. State.* Title and artists' names in italics. The white spar added.

*Second State.* Title in centre in Rom. caps. Artists' names in small Rom. type. Pub. line Date, May 1, 1817.

*Third State.* Lettering as in *Second State*.

The Drawing was formerly in the Dillon Collection.

102. BOW AND ARROW CASTLE, ISLE OF PORTLAND, DORSETSHIRE. (Vol. II, Pl. 47.)

*Engraved by W. B. Cooke. 9 $\frac{1}{2}$  by 6 $\frac{1}{4}$ .*

The ruined Castle on right on rocky cliffs which slope to calm sea on left. Quarrymen hewing stones in right foreground.

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in Rom. caps. Artists' names in small Rom. type. Pub. line Date, May 1, 1817.

*Third State.* Lettering as in *Second State*.

The Drawing is in the possession of Mr. G. R. Burnett.

103. MARTELLO TOWERS AT BEXHILL. Vignette. (Vol. I, Pl. 21.)

*Engraved by W. B. Cooke. About 7 by 4 $\frac{1}{2}$ .*

Chalk cliffs to right, with line of Martello towers beyond along coast. Sea to left. Road in foreground with figures and two soldiers on horseback.

*Engraver's Proofs.* Before sea and sky finished. Lettering as in First Pub. State. *BM., R.*

*First Pub. State.* Title on left; above it, "From Turner's Liber Studiorum, 1817"; on right, "W. B. Cooke fecit"; all in italics. Before letterpress below.

*Second State.* Title in centre in black Rom. caps. Above, in small Rom. type, "Engraved by W. B. Cooke, by permission of J. M. W. Turner R.A. from his Work of Liber Studiorum." Pub. line Date, May 1, 1817. Letter-press on same sheet.

*Third State.* As *Second State*.

This is an exact copy of the 'Liber Studiorum' plate. A sketch for it in sepia, by Turner, is in the possession of Mr. Palser.

104. EAST AND WEST LOOE, CORNWALL. (Vol. II, Pl. 63.)

*Engraved by W. B. Cooke. 9 $\frac{1}{2}$  by 6 $\frac{1}{4}$ .*

A small landlocked harbour enclosed by high hills, at the foot of which on either side are the two towns, connected by a bridge.

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Wreaths of light cloud over hills on extreme right. A drummer and other figures in left foreground.

*Engraver's Proof.* On right, "Etched by W. B. Cooke 1818" in italics. Sky and other parts unfinished. Before smoke on hill to right. *R.*

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in Rom. caps. Artists' names in small Rom. type. Pub. line Date, July 1, 1818.

*Third State.* Lettering as *Second State*.

The Drawing is in the Museum of Rugby School.

This charming plate owes a good deal of its attractiveness to Turner's skilful adaptation of the lines of hedgerows on the hill above the town. Without them, the continuous line of the steep, almost vertical cleavage of the rocks below, would have been disagreeable to the eye; now, it is gradually led upwards by the hedges to the white, fleecy clouds which are drifting in from sea, and resting on the point of the hill.

#### 105. ILFRACOMBE, NORTH DEVON. (Vol. II, Pl. 75.)

*Engraved by W. B. Cooke.*  $9\frac{1}{2}$  by  $6\frac{1}{4}$ .

Stormy sea in front breaking against high rocky cliffs on left; below is a wrecked ship, half submerged, with men in the rigging. Figures above on cliff. Town in distance.

*Engraver's Proof.* On right, "Etched by W. B. Cooke." A large patch of sea in left foreground has been burnished white, in order that the reef of rocks which in the Etching is seen immediately below the wreck, may be replaced by the large, sweeping wave of the Published States. *BM.*

*First Pub. State.* Title and artists' names in italics. Only one black mass of rocks visible in sea on extreme left; others, which were present in the Etching, have been replaced by the large wave referred to above.

*Second State.* Title in Rom. caps. Artists' names in small Rom. type. Pub. line Date, July 1, 1818.

*Third State.* Lettering as *Second State*.

The Drawing was in Cooke's Gallery in 1822. I have no trace of it since.

I regard this plate, along with *Bridport* (No. 108), as the two finest renderings of a stormy sea in the Series. I doubt if they have ever been surpassed in sea engraving.

## 106. TINTAGEL CASTLE, CORNWALL. (Vol. II, Pl. 72.)

*Engraved by G. Cooke. 9 $\frac{1}{2}$  by 6 $\frac{1}{4}$ .*

Ruins of Castle on summit of tall cliffs which fall almost perpendicularly to sea on right. On rocky platform in left foreground, men with windlass hauling up boat.

*Engraver's Proofs.* A series of six, some touched by Turner. *Tw.*  
Several have "Etched by."

*First Pub. State.* Title absent. Artists' names in italics.

*Second State.* Title in centre in Rom. caps. Artists' names in small Rom. type. Pub. line Date, July 1, 1818.

*Third State.* Lettering as *Second State.*

The Drawing was in the Dell Sale at Christie's in 1899.

## 107. WATCHET, SOMERSETSHIRE. (Vol. II, Pl. 80.)

*Engraved by G. Cooke. 9 $\frac{3}{8}$  by 6 $\frac{1}{8}$ .*

The small town on left, with a curved breakwater and row of stakes. Sea to right. High hills beyond. In centre foreground, two men seated and woman with basket.

*Engraver's Proofs.* A series of seven. *Tw.*

*First Pub. State.* Title in slender leaning caps. Artists' names in italics.

*Second State.* Title in centre in open Rom. caps. Artists' names in small Rom. type. Pub. line Date, April 1, 1820.

*Third State.* A stroke added in centre of caps of Title.

The Drawing was sold at Christie's in the E. W. Cooke Sale in 1880. It was also recently in Messrs. Agnew's hands.

## 108. BRIDPORT, DORSETSHIRE. (Vol. II, Pl. 48.)

*Engraved by W. B. Cooke. 9 $\frac{1}{2}$  by 6 $\frac{1}{2}$ .*

The sea in front, breaking below high steep cliffs on left. Many men on shore hauling a line attached to brig on right.

*Engraver's Proof.* One touched by Turner. On the margin he has written: "Too much like string, not rain", with a reference mark to part of the sky. *B.*

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in centre in open caps. Artists' names in small

Rom. type. Pub. line Date, April 1, 1820. The word "Proof" in italics low on right.

*Third State.* A stroke added in centre of caps of title. "Proof" erased.

The Drawing is in the Bury Art Gallery (Wrigley Donation).

I have alluded to this plate when speaking of *Ilfracombe* (No. 105). The sea here is equally fine, and the sky masterly. Both are W. B. Cooke's engraving.

109. ENTRANCE OF FOWEY HARBOUR, CORNWALL.  
(Vol. II, Pl. 64.)

*Engraved by W. B. Cooke. 9 $\frac{1}{4}$  by 6 $\frac{1}{8}$ .*

The sea in front, with high cliffs on either side. Two square towers on promontories to right; a lower tower and houses to left. A brig under sail entering harbour. Men lowering sail of fishing-boat on left.

*Engraver's Proofs.* Two, touched by Turner for alterations in the sky. *BM.*

*First Pub. State.* Title on left, and artists' names in italics.

*Second State.* Title in centre in open caps; artists' names in small Rom. type. Pub. line Date, April 1, 1820.

*Third State.* A stroke added in centre of caps of Title.

The Drawing is in the possession of Mr. E. Atkinson.

110. LULWORTH CASTLE, DORSETSHIRE. (Vol. I, Pl. 44.)

*Engraved by G. Cooke. 9 $\frac{1}{2}$  by 6 $\frac{1}{4}$ .*

Wooded hill in distance on right; below it the Castle among trees; church and village beyond to left. Man fishing by pool in foreground.

*Engraver's Proofs.* A series of six, *Tw.*

*First Pub. State.* Title absent. Artists' names in italics.

*Second State.* Title in open caps. Artists' names in small Rom. type. Pub. line Date, Jan. 1, 1821.

*Third State.* Lettering as in *Second State.*

The Drawing is in the possession of Mr. G. R. Burnett.

The sky, and the light on the castle and the woods surrounding it, are an extremely delicate and skilful piece of engraving.

## 111. TORBAY FROM BRIXHAM. (Vol. II, Pl. 54.)

*Engraved by W. B. Cooke. 9 $\frac{1}{2}$  by 6 $\frac{1}{4}$ .*

Sun in centre setting over Bay. Ship of war in distance to right; line of cliffs to left. Harbour and breakwater in foreground. In front, women spreading linen to dry.

*Engraver's Proofs.* One with the sun and rays around scraped out by Turner. In left upper corner of sky he has written "too Dark," and below it "ditto." *BM.* Two more, one with notes by Turner. *Tw.*

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in centre in open caps. Artists' names in small caps. Pub. line Date, Jan. 1, 1821.

*Third State.* A line added in centre of caps of Title.

The Drawing was in the collection of the late Mr. S. G. Holland.

This otherwise beautiful plate appears to me a conspicuous example of the injurious effect of Turner's crowding of lights and foreground objects, to which I have alluded (Introduction, p. xxxi). The same fault may be observed in the three views of *Plymouth* (Nos. 99, 100, and 125), in *St. Mawes* (No. 116), and in others of this Series.

## 112. MINEHEAD AND DUNSTER CASTLE, SOMERSET-SHIRE. (Vol. II, Pl. 79.)

*Engraved by W. B. Cooke. 8 $\frac{7}{8}$  by 6 $\frac{1}{8}$ .*

Curving bay on right. Hills on left, sloping to shore; on lower slopes are Dunster Castle and a tower. Steep cliff in distance across bay. In foreground two sailors seated and white dog.

*Engraver's Proof.* Before white dog and men on horseback. *Th.*

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in centre in open caps. Artists' names in small Rom. type. Pub. line Date, Jan. 1, 1821.

*Third State.* Lettering as in *Second State.* Road winding over distant headland, broader and more distinct than in preceding States. Sea darkened, especially towards horizon.

The Drawing, a good deal faded, was in the collection of the late Mr. F. Stevenson.

## 113. MARGATE, KENT. (Vol. I, Pl. 3.)

*Engraved by G. Cooke. 9½ by 6¼.*

Town in centre on the white cliffs, seen across bay which curves to right. In foreground, many men on shore hauling in wreckage. Hull of wrecked boat to left.

*Engraver's Proofs.* A series of eight, *Tw.* The earlier ones with "Etched by." On one, Turner has written: "It requires two lines ploughed into one about the wreck to give distinctness to the vessel in the direction of its hull and side towards the bottom [sketch], and not straight like [sketch]; you had better send me another proof because of the sky." On a later one: "The lines on the hull appear too plain and equal; put two into one, that is, each two alternately [sketch]; clear the sky and the distant sea to the right, and I think it will do without sending again, without your sending this way."

*First Pub. State.* Title in centre in small leaning caps. Artists' names in italics.

*Second State.* Title and artists' names in Rom. type. Pub. line Date, Feb. 1824.

*Third State.* Lettering as in *Second State.*

The Drawing was in W. B. Cooke's Gallery in 1824. I have no trace of it since.

Mr. Ruskin's remarks on Turner's partiality for Margate are characteristic. In the 'Harbours of England' (Gambart, 1856 p. 39) he says:

"It seems very notably capricious in a painter eminently capable of rendering scenes of sublimity and mystery, to devote himself to the delineation of one of the most prosaic of English watering-places—not once or twice, but in a series of elaborate drawings, of which this [the drawing in the 'Harbours of England' series] is the fourth. The first appeared in the 'Southern Coast' series, and was followed by an elaborate drawing on a large scale [*Sunrise, Margate; Whiting Fishing*], with a beautiful sunrise; then came another careful and very beautiful drawing in the 'England and Wales' series; and finally this, which is a sort of poetical abstract of the first. Now if we enumerate the English ports one by one, from Berwick to Whitehaven, round the island, there will hardly be found another so utterly devoid of all picturesque or romantic interest as Margate. Nearly all have some steep eminence of down or cliff, some pretty retiring dingle, some roughness of old harbour or straggling fisher-hamlet, some fragment of castle or abbey on the heights above, capable of becoming a leading point in a picture; but Margate is simply a mass of modern parades and streets, with a little bit of chalk cliff, an orderly pier, and some bathing-machines. Turner never conceives it as anything else; and yet for the sake of this simple vision, again

and again he quits all higher thoughts. The beautiful bays of Northern Devon and Cornwall he never painted but once, and that very imperfectly. The finest subjects of the 'Southern Coast' series—the Minehead, Clovelly, Ilfracombe, Watchet, East and West Looe, Tintagel, Boscastle—he never touched again; but he repeated Ramsgate, Deal, Dover, and Margate I know not how often.

"Whether his desire for popularity, which in spite of his occasional rough defiance of public opinion, was always great, led him to the selection of those subjects which he thought might meet with most acceptance from a large class of the London public, or whether he had himself more pleasurable associations connected with these places than with others, I know not; but the fact of the choice itself is a very mournful one."

I imagine that early associations had much to do with Turner's love for Margate. He was at school there, and was a frequent visitor throughout his life.

#### 114. RYE, SUSSEX. (Vol. I, Pl. 17.)

*Engraved by E. Goodall. 9 $\frac{1}{4}$  by 5 $\frac{7}{8}$ .*

Town to left in light, on a hill above sea, which is breaking against a causeway on left. In foreground, men, some in the water, and a waggon and horses, hurrying to escape rising tide.

*First Pub. State.* Title absent. Artists' names in italics.

*Second State.* Title in centre in open caps. Pub. line Date,  
March, 1824.

*Third State.* A line added in centre of caps of Title.

The Drawing was in the collection of the late Mr. S. G. Holland.

#### 115. CLOVELLY BAY, DEVONSHIRE. (Called 'Somersetshire' on Plate.) (Vol. II, Pl. 74.)

*Engraved by W. Miller. 8 $\frac{7}{8}$  by 5 $\frac{3}{4}$ .*

Bay in centre with high cliffs to left. In mid-distance, village running up almost perpendicular cleft in cliffs. Road in foreground with many figures and laden donkeys.

*Engraver's Proofs.* One, touched and written on by Turner, R.; another, T. All b.a.l.

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in centre in open caps. Artists' names in small Rom. type. Pub. line Date, March, 1824.

*Third State.* Line added in centre of caps of Title.

The Drawing is in the National Gallery of Ireland (Vaughan Bequest).

## 116. ST. MAWES, CORNWALL. (Vol. II, Pl. 67.)

*Engraved by J. C. Allen. 8 $\frac{5}{8}$  by 5 $\frac{5}{8}$ .*

Town on right by shore, on slopes of cliff. Round tower on cliff beyond, and Castle to left in further distance. Sea below. Beach in front strewn with pilchards, which are being shovelled into baskets.

*Engraver's Proofs.* Before Title. Artists' names in etched italics, very faint. Before fishing-boat to left and sea adjacent were darkened. *R., Th.*

*First Pub. State.* Title in centre in very small italics. Artists' names in usual italics.

*Second State.* Title in centre in open caps. Artists' names in small Rom. type. Pub. line Date, Sept., 1824.

*Third State.* Lettering as *Second State*.

The Drawing was in the collection of the late Mr. F. Stevenson.

## 117. RAMSGATE, KENT. (Vol. I, Pl. 4.)

*Engraved by R. Wallis. 9 $\frac{1}{2}$  by 6.*

Rough sea in front. Town in distance on cliffs. Lighthouse on extreme left, at entrance to harbour. Buoy in front to right, and brig beyond running before the wind.

*Engraver's Proof.* Touched by Turner. Bright light scratched out on wave beneath buoy on right. Pencil lines indicating that rain from cloud on right should be strengthened. *MT.*

*First Pub. State.* Title on right in italics. Artists' names in slender Rom. caps.

*Second State.* Title in centre in open Rom. caps. Artists' names as in previous State. Pub. line Date, Dec. 20, 1824.

*Third State.* Lettering as *Second State*.

The Drawing was in the Levy Sale at Christie's in 1875.

Mr. Ruskin ('Harbours of England,' p. 31), remarking on the similarity of Turner's treatment of Ramsgate in both plates, says:

"There is a very singular point connected with the composition of this drawing, proving it (as from internal evidence was most likely) to be a record of a thing actually seen. Three years before the date of this engraving, Turner had made a drawing of Ramsgate for the 'Southern Coast' series. That drawing represents the same day, the same moment, and the same ships, from a different point of view. It supposes the spectator placed in a boat some distance out at sea, beyond the fishing-boats on the left in the present plate, and looking towards the town, or into the harbour. The brig, which is near us here, is then, of course, in the distance on the right;

the schooner entering the harbour, and, in both plates, lowering her fore-topsail, is, of course, seen foreshortened; the fishing-boats only are a little different in position and set of sail. The sky is precisely the same, only a dark piece of it, which is too far to the right to be included in this view, enters into the wider distance of the other, and the town, of course, becomes a more important object.

"The persistence in one conception furnishes evidence of the very highest imaginative power. On a common mind, what it has seen is so feebly impressed, that it mixes other ideas with it immediately; forgets it—modifies it—adorns it—does anything but keep hold of it. But when Turner had once seen that stormy hour at Ramsgate harbour-mouth, he never quitted his grasp of it. He had seen the two vessels; one go in, the other out. He could have only seen them at that one moment—from one point; but the impression on his imagination is so strong, that he is able to handle it three years afterwards, as if it were a real thing, and turn it round on the table of his brain, and look at it from the other corner. He will see the brig near, instead of far off: set the whole sea and sky so many points round to the south, and see how they look, so. I never traced power of this kind in any other man."

#### 118. HYTHE, KENT. (Vol. I, Pl. 15.)

*Engraved by G. Cooke. 9 $\frac{1}{8}$  by 5 $\frac{7}{8}$ .*

Town on left in mid-distance, stretching from sea up slope of cliff, with conspicuous church tower. Barracks and parade ground below in centre. Troops marching up hill to left. Tall trees to right; a cannon below.

*Engraver's Proofs.* Six, *Tw.*, many with "etched by." On one, dated Nov. 29, 1824, Turner has written: ". . . let me see another proof, because of the sky, which I have not touched upon because I want you to say if it can be burnished lighter in tone with safety, [sketch]."

"You ask me for my opinion; first, I shall say in general, very good; secondly, the figures at Barracks, excellent, but I think you have cut up the bank called Shorncliff too much with the graver, by lines which are equal in strength and width and length that give a coarseness to the quality and do not look like my touches or your work, like hooks to the good part over which they are put. The marsh is all swamp; I want flickering lights upon it up to the sea, and although I have darkened the sea in part, yet you must not consider it to want strength but that the whole marsh and sea down to the canal before the Barracks lies dark and not clear; get it into one tone, flat by dots or some means, and let the sea and water only appear different by their present lines." (The above bears the postmark of Otley, the post-town for Farnley Hall, Yorkshire, where doubtless Turner was staying.)

On a later proof is written: "The inclined lines in the water do pray do all you can to remove. I fear you mistook my meaning, let the water be distinguishable only by its lines, therefore strengthen all the horizontal lines of the Sea which you have to do for I would prefer overtones to the lines [*thus*] in the marsh. I do not want more work but filling in to make it flat, and a flickering light somewhat like the *Brixham* plate where marked [*thus*] too dark. I shall not want to see another proof but save me my N° four and etching."

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in open Rom. caps. Artists' names as in preceding State. Pub. line Date, Dec. 30, 1824.

*Third State.* Lettering as *Second State*.

The Drawing was in the Simpson Sale at Christie's in 1896.

#### 119. COMB MARTIN. (Vol. II, Pl. 76.)

*Engraved by W. Miller. 9 $\frac{1}{2}$  by 6.*

High steep cliffs to left above a small bay. Lime-kiln on beach in foreground with women washing and spreading linen on it, and men loading donkeys in front. Boats and cottages to left and right.

*Engraver's Proofs.* One extensively touched by Turner, and with boat with white sail added by scraping out. *B.* Another more advanced. *R.* Both with "etched by" and before Title.

*First Pub. State.* Title and artists' names in italics.

*Second State.* Title in centre in open Rom. caps. Artists' names in italics. Pub. line Date, Jan. 1, 1825.

*Third State.* Lettering as in *Second State*.

The Drawing is in the University Galleries, Oxford (Ruskin Donation.)

#### 120. PORTSMOUTH, HAMPSHIRE. (Vol. I, Pl. 29.)

*Engraved by W. Miller. 9 $\frac{1}{4}$  by 6 $\frac{1}{8}$ .*

Tossing sea in front; two row-boats in centre, close to large buoy on left. Town and fortifications beyond. Harbour in background with men-of-war inside.

*Engraver's Proofs.* A series, *T.* On one, Turner has written:

"MR. MILLER,

"You will perceive I have taken a great deal of pains about the water and I must thank [you] to watch the touches closely and send me an impression first in its present state that I may see the differences I have made. With the next two send touched proof for I cannot recollect all I have done,

or mark your following my touches without assistance. You will I trust excuse my remarking that the water particularly in front is of too equal a tone throughout and the more you can fill up and cover the white paper parts (excepting a few I have left) the more you will remove the etching-like appearance it now has. Its *good work* requiring more support by richness and full tone." At the side, is a sketch of the buoy with the words: "The Buoy—clear cross lines will help the water greatly."

Two later Engraver's Proofs, both drawn and written on by Turner, R. All the above before Title, and with "Etched by Will<sup>m</sup> Miller 1825" on right.

*First Pub. State.* Title and artists' names in italics. "Etched by" still remaining.

*Second State.* Title in open Rom. caps. Artists' names in italics. "Etched by" altered to "Engraved by." Pub. line Date, Feb. 15, 1825.

*Third State.* Lettering as *Second State*.

The Drawing was in the collection of the late Mr. F. Stevenson.

It will be observed how different in style is Miller's engraving of this plate from the old-fashioned, yet still very effective, method of the Cookes. The plate, although on copper, might easily be taken for a steel engraving.

#### 121. BOSCASTLE, CORNWALL. (Vol. II, Pl. 73.)

*Engraved by E. Goodall. 9 $\frac{1}{4}$  by 5 $\frac{3}{4}$ .*

Tall cliffs on either side of the narrow entrance to a small harbour. A disabled brig is being warped in by men on cliffs to left.

*Engraver's Proofs.* Before all letters, *T.*, *Th.* Another, drawn upon by Turner, R.

*First Pub. State.* Before Title. Artists' names in italics.

*Second State.* Title in open Rom. caps. Artists' names in small Rom. type. Pub. line Date, Mar. 10, 1825.

*Third State.* Lettering as *Second State*.

The Drawing is in the University Galleries, Oxford (Ruskin Donation).

This appears to me one of the finest plates of the Series. The composition and the light-and-shade are masterly, and there is no crowding of lights or figures to distract the eye.

#### 122. BRIGHTHELMSTON. (Vol. I, Pl. 25.)

*Engraved by G. Cooke. 9 $\frac{1}{8}$  by 6.*

Sea in front, Chain Pier on right. Town and beach beyond. Rainbow on left.

*Engraver's Proofs.* A series of six, *Tw.* All have Title, "Brighton" in centre in slender caps; some with "Etched by," but the majority with "Engraved by," on right. In the three latest, Turner has touched and scraped the buoy on the right for alteration, adding a distinct white edge to the top, and the side towards the pier, both of which were previously dark, like the rest of the buoy.

*First Pub. State.* Title and artists' names as above. Buoy with distinct white outline on top and side towards pier. An impression in my possession has different lettering:—Title removed further to left, being now only  $3\frac{1}{2}$  inches (in place of 4 inches) from left margin. In centre, close under plate-line, in italics, is "Engraved by George Cooke from a Drawing by J. M. W. Turner R.A." The buoy dark throughout. It is difficult to fix the position of this apparently unique impression, which does not take its place either in the Tweedmouth series of proofs or in the Published States.

*Second State.* Title in centre in open Rom. caps. Artists' names in small Rom. type. Pub. line Date, Sept. 1, 1825. Buoy dark again all over.

*Third State.* Lettering as *Second State*.

The Drawing was in the Morley Sale at Christie's in 1896.

#### 123. FOLKSTONE, KENT. (Vol. I, Pl. 12.)

*Engraved by R. Wallis. 9 $\frac{5}{8}$  by 5 $\frac{7}{8}$ .*

Town in mid-distance on edge of steep cliff; church prominent. White cliffs beyond; sea and beach below to right. In left foreground, smugglers burying kegs.

*First Pub. State.* Before Title. Artists' names in slender Rom. caps. Date after engraver's name, 1826.

*Second State.* Title in centre in open Rom. caps. Artists' names in Rom. small type. Date after engraver's name, 1825. Pub. line Date, Feb. 24, 1826.

*Third State.* Lettering as *Second State*.

The Drawing was recently in the Humphry Roberts collection.

#### 124. DEAL, KENT. (Vol. I, Pl. 5.)

*Engraved by W. Radclyffe. 9 $\frac{1}{4}$  by 5 $\frac{3}{4}$ .*

Town to left on steep beach. Heavy sea running. Thunder-cloud behind with lightning from right. In centre two flags on staff, conspicuously light against dark clouds.

*First Pub. State.* Before Title. Artists' names in italics.

*Second State.* Title in centre in open Rom. caps. Artists' names in italics. Pub. line Date, April 1, 1826.

*Third State.* Lettering as *Second State*.

Mr. Ruskin's remarks on Turner and Deal ('Harbours of England,' p. 49) are amusing:

"Turner was always fond of this neat, courageous, benevolent, merry, methodical Deal. He painted it very early in the 'Southern Coast' series, insisting on one of the tavern windows as the principal subject, with a flash of forked lightning streaming beyond it out at sea like a narrow flag. He has the same association in his mind in the present plate [referring to the 'Harbours' series], disorder and distress among the ships on the left, with the boat going out to help them; and the precision of the little town stretching in sunshine along the beach."

The Drawing was in the possession of the late Mr. Horatio Micholls.

### 125. MOUNT EDGECOMB, DEVONSHIRE. (Vol. II, Pl. 61.)

*Engraved by E. Goodall. 9½ by 6⅔.*

Mount Edgecombe in the distance, covered with woods. Tossing sea in front, with several sailing boats. Man-of-war on right.

*Engraver's Proof.* Before any letters. Before white sails in extreme left distance, *T*.

*First Pub. State.* Before title. Artists' names in italics.

*Second State.* Title in centre in open Rom. caps. Artists' names in small Rom. type. Pub. line Date, April 12, 1826.

*Third State.* Lettering as *Second State*.

I do not know where the Drawing is.

### 126. DOVER FROM SHAKESPEARE'S CLIFF. (Vol. I, Pl. 10.)

*Engraved by G. Cooke. 9½ by 6⅔.*

Castle in centre on cliff in distance, town below; sea to right. Sentry on fortification in left foreground. Hay-waggon on left passing wooden bridge over ditch of fortification.

*Engraver's Proofs.* *R., T., Th., Tw.* Many with "Etched by." On an early one (*T*) Turner has written: "The Sky is so unequal and in Specks that I must propose Clouds by way of Relief from the heavy tone the said lines give it. The whole of the Castle Hill is too Dark a space. Keep thin. The lights bright and Clear." Further instructions and explanations are in margin. On a later one, dated April 29, 1826, is written: "The sky is

much better; correct the remaining streaks in the clouds like the proof, and there will be no need of sending again."

*First Pub. State.* Title in centre in slender italic caps, very faint.

Artists' names in usual italics.

*Second State.* Title in centre in open Rom. caps. Artists' names as in preceding. Pub. line Date, May 6, 1826.

*Third State.* Lettering as *Second State*.

126A. A Replica of this plate in almost exact facsimile, was engraved by W. Chapman in 1860. It bears his initials, "W. C." and Date, "April 1860," in right corner, in italics.

The Drawing belongs to Mr. F. Nettlefold.

#### 127. WHITSTABLE, KENT. (Vol. I, Pl. 1.)

*Engraved by H. Horsburgh. 9 $\frac{3}{4}$  by 6 $\frac{1}{2}$ .*

Town in distance in light. Sea to left, tide out; many figures on sands. In right foreground, inscription on stone "Whitstable Oyster Beds, Notice."

*First Pub. State.* Title in slender, etched, upright caps. Artists' names in italics.

*Second State.* Title in open Rom. caps. Artists' names in small Rom. type. Pub. line Date, May 8, 1826.

*Third State.* Lettering as *Second State*.

The Drawing was in Vokins's Gallery in 1891.

### XXIV

#### 'VIEWS IN SUSSEX,' 1816—1820

This work, the title of which was afterwards changed to 'Views in Hastings and its Vicinity,' was commissioned by Mr. J. Fuller—"Jack Fuller," as he was usually called—of Rose Hill, Sussex, at that time the eccentric and well-known member for the county. Between 1812 and 1815 Turner had painted for him an important series of large water-colour drawings of the beautiful district of Sussex, which lies inland between Hastings and Tunbridge Wells, and in the heart of which Mr. Fuller's house was situated. Four of these drawings had already been engraved as coloured aquatints, and it was proposed to reproduce the others as line engravings. W. B. Cooke, with whom at that time Turner was closely associated

as publisher and engraver of ‘The Southern Coast,’ was to undertake the same duties here, the risk being Mr. Fuller’s. Cooke’s quaintly-worded prospectus of 1820 announces that “the work will contain Fourteen engravings of the most choice Landscape and Marine scenery in the Rape of Hastings, displaying with Truth and Effect the grand character of this picturesque part of the Coast.”

Two Parts, with a list of the plates in each, were advertised, but only one appeared. This contained five line engravings together with an allegorical design on the wrapper, drawn by Turner and etched by his own hand—one of the very few instances of his using the etching-needle himself, except as a foundation for some other process. But the ‘Views in Sussex’ appears to have been a failure, as the second Part was never published, and three plates intended for it which had been commenced, were left unfinished.

The prospectus gives the prices of the original issue as follows:

India Proofs, Imperial Folio, £5 10s. per Part.

Proofs on French Paper, do., £4 10s.      “

Prints, Super Royal Folio, £3      “

The Drawings for the ‘Sussex’ are extremely beautiful, although some have faded considerably. They are, as a rule, quieter in colour—as befits the pastoral character of the scenery represented—as compared with those of the ‘Southern Coast.’ The execution of the engravings is also fine, and in harmony with the character of the Drawings. There is none of the crowding of lights or foreground detail which is noticeable in some of the ‘Southern Coast’ plates of the same period.

#### 128. EMBLEMATICAL DESIGN (ON COVER OF PART I).

*Etched by J. M. W. Turner, R.A. About 7 by 5.*

A group composed of a crown, a helmet pierced by an arrow, a coat of mail, cross-bow, and other weapons, bound together by a scroll on which is inscribed: “Battle of Hastings” and “Saxon Hept.” Above are etched the lines: “That day’s Sun, Beheld a Kingdom lost and Won, On Battle’s Fatal Plain.” On right, below, “J. M. W. Turner R.A.” At foot, Pub. line and Date, 1819.

This is one of the very few instances, if not the only one, of a finished etching by Turner’s own hand.

129. BATTLE ABBEY, THE SPOT WHERE HAROLD FELL.  
(Part I, Pl. 2.)

*Engraved by W. B. Cooke. 9 $\frac{1}{2}$  by 6 $\frac{3}{8}$ .*

A level park overlooking houses and distant country, between trees. Old wall to left. In foreground, a greyhound chasing a hare.

*Engraver's Proofs.* "Etched by W. B. Cooke" on right. Two, both touched by Turner, *BM*. Later, with lettering as in First Pub. State, but before rays coming through trees on right were made distinct. *T*.

*First Pub. State.* ("India Proofs on Imperial Folio.") Title and artists' names in italics, "1816" after engraver's name. Pub. line Date, June 1, 1816. Rays of light on right distinct.

*Second State.* ("Proofs on French Paper, Imperial Folio.") Title in open Rom. caps. Artists' names in small Rom. caps. No date after engraver's name. Pub. line Date, March 1, 1819. On right, "Proof" in italics.

*Third State.* ("Prints.") Caps of Title shaded. "Proof" removed.

*Reprints.* In 'Art Journal,' and later in 1874 edition of 'Turner Gallery.' Original Pub. line removed, and in place, "London, Virtue & Co Limited," substituted. Plates re-worked and hard in effect.

The Drawing was recently in the possession of Sir A. Acland-Hood, Bart., M.P.

130. BRIGHTLING OBSERVATORY, SEEN FROM ROSEHILL PARK.

*Engraved by W. B. Cooke. 11 by 7 $\frac{1}{2}$ .*

In front, slopes of wooded park. The Observatory in distance on highest point; white smoke to left below it. In foreground, woman and boy with cows.

*Engraver's Proofs.* (a) Title, "The Observatory at Rosehill, Sussex, the seat of John Fuller Esq<sup>re</sup>," and artists' names, in italics. "Etched by" on right. Pub. line in italics; Date, Sep. 1, 1816. Before boy in foreground; touched by Turner. *BM*. (b) Same lettering, boy added; touched for alterations in smoke, foreground, etc. *T*. (c) and (d) Later, same lettering; both touched by Turner, and before left foreground darkened. *R*.

*First Pub. State.* Lettering as in *Engraver's Proofs* ("Etched by" still remaining). Foreground on left much darkened and many fewer lights on foremost row of trees.

*Second and Later States.* Title altered, as at top; other lettering as in *Battle Abbey*, No. 129.

The Drawing is in the possession of Messrs. Agnew.

The effect of a showery summer day is charmingly rendered here. It is especially noticeable in the earlier Engraver's Proofs.

### 131. THE VALE OF ASHBURNHAM. (Pl. 4.)

*Engraved by W. B. Cooke. 11 by 7 $\frac{3}{8}$ .*

Undulating wooded country, with white mansion in mid-distance, in centre. Coast-line beyond, with Beachy Head in extreme distance. Fallen timber, and waggon drawn by team of oxen in foreground.

*Engraver's Proof.* Title on left, "Ashburnham Park," and artists' names, in italics. In margin, Turner has drawn in pencil the groups of hop poles which will be observed (in the valley) in the next State. He has written below, "Hop poles in bundles," and "Three windows each side the entrance." *BM.*

*First Pub. State.* Lettering as in *Engraver's Proof*. The hop poles and windows added.

*Second and Later States.* Title altered, as at top; other lettering as in *Battle Abbey*, No. 129.

[I have met with a curious replica of the right half of the Open Etching of this plate, size 5 $\frac{3}{4}$  by 7 $\frac{5}{16}$ . Besides many small points of difference, "J. M. W. Turner" is etched in strong, black letters across the herbage in right foreground. Below is written in pencil, "W. Cooke jun<sup>r</sup> 1817."]

The Drawing is in the possession of Mr. George Salting.

The composition of this plate is singularly attractive. The curving lines of the timber in the foreground and the undulations of the middle distance, subtly lead the eye on to the contrasting long, level line of coast on the horizon. This is again broken by the white scarp of Beachy Head, where the South Downs fall to the sea in the far distance. The mansion admirably centres the composition, and variety is introduced in the direction of the lines, by the groups of hop poles; these it will be noticed Turner added on an early Trial Proof. The strongly-bitten etching in the foreground gives force and accent to the picture.

## 132. PEVENSEY BAY, FROM CROWHURST PARK. (Pl. 5.)

*Engraved by W. B. Cooke. 11 by 7½.*

Grassy slope of park in foreground, overlooking level country. Beyond, to left, sea with line of Martello towers, and Beachy Head in distance. Country house among trees to left. Sheep in foreground, wheelbarrow, etc.

*Engraver's Proofs.* Title, "Crowhurst, Sussex," and artists' names in italics. Date, 1816. (a) Before small boats on distant sea. *BM., R.* (b) and (c) Distant sails drawn on sea, and various alterations in column of smoke on right. *BM.*

*First Pub. State.* Lettering as in *Engraver's Proofs*. Two boats on distant sea on left.

*Second and Later States.* Title altered, as at top; other lettering as in *Battle Abbey*, No. 129. Date, March 1, 1819.

The Drawing is in the possession of Lord Monk Bretton.

## 133. THE VALE OF HEATHFIELD. (Pl. 6.)

*Engraved by W. B. Cooke. 11½ by 7½.*

Wooded slopes of park with mansion to left, and tower on eminence on extreme right. Level country beyond, with Downs and coast-line in distance. Road in foreground on which are two rabbits.

*Engraver's Proofs.* Title, "Vale of Heathfield, Sussex," and artists' names, in italics. Date, 1816. "Etched by" on right. Right-hand rabbit almost entirely black. Smoke in centre distance much less defined than afterwards. Two, *BM.*

*First Pub. State.* Lettering as in *Engraver's Proofs*, but with "Engraved by" in place of "Etched by," and Date 1818.

*Second and Later States.* Title altered, as at top; other lettering as in *Battle Abbey*, No. 129. Date, Mar. 1, 1819.

The Drawing is in the possession of Mr. George Salting.

Turner has taken his wonted liberty with topographical details here; requiring a high perpendicular object on the right, to break the monotony of the rounded contours of the hills and foreground, he has raised the tower and the eminence on which it stands, far beyond their actual proportions.

## 134. BODIHAM CASTLE, SUSSEX.

*Engraved by W. B. Cooke. 11 $\frac{1}{4}$  by 7 $\frac{5}{8}$ .*

The Castle to right. In centre a road passing over two bridges. High trees on extreme right. Woman opening gate in centre and white cow below her in stream.

*Engraver's Proof.* Title in centre. Left, "Drawn by J. M. W. Turner R.A."; right, "Etched by W. B. Cooke, 1817"—all in italics. To right, a white streak between castle and trees remains from the Open Etching. On old paper. *R.*

*Modern Impressions.* "Etched by" altered to "Engraved by." The white streak to right filled up. Lights heightened on water to right and under both bridges. On smooth, comparatively modern, plate paper. These, I believe, were taken by Messrs. Hogarth, shortly after Turner's death.

The Drawing was recently in the possession of Sir A. Acland-Hood, Bart., M.P.

## 135. HURSTMONCEUX CASTLE. (Open Etching only.)

*Etched by W. B. Cooke. 11 $\frac{1}{8}$  by 7 $\frac{1}{2}$ .*

Castle in centre, with high battlemented gateway. Wooded slopes of park on either side. Pool, with cows in it, in right foreground.

*The Open Etching* is the only State known to me. Title in centre; left, "Drawn by J. M. W. Turner, R.A."; right, "Etched by W. B. Cooke, 1820"; all in italics. *BM., MT., R.*

This, although only a Preliminary Etching, is extremely beautiful, and is also rare.

The Drawing is in the possession of Lord Monk Bretton.

## 136. WINCHELSEA. (Open Etching only.)

*Etched by W. B. Cooke. 8 by 5 $\frac{1}{8}$ .*

The Town in distance on ridge of hill. Road in foreground, with stage-coach followed by soldiers and camp-followers going towards the town. Canal to right.

*The Open Etching* is the only State known to me. Title in centre;

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left, "Drawn by J. M. W. Turner, R.A."; right, "Etched by W. B. Cooke, 1817"; all in italics. *BM., R.* Very rare.

The Drawing is in the possession of Sir Jas. Walker.

This subject was formerly regarded as having been intended for 'The Southern Coast' and is alluded to as such by Mr. Ruskin. (Notes on his Drawings by Turner, Fine Art Society, 1878). The Drawing, however, is doubtless the one which was exhibited in Cooke's Gallery in 1822, under the title of *Winchelsea and Military Canal, now being engraved for 'Views of Hastings and its Vicinity.'* The plate is also mentioned in Cooke's prospectus of Part II of the 'Sussex.' Like *Hurstmonceux* it was carried no further than the Open Etching.

## XXV

### 'THE RIVERS OF DEVON,' 1815—1821

This work, although advertised about 1818 by W. B. Cooke, along with others, never actually appeared under the above name. Probably the failure of the 'Views in Sussex,' led to its being abandoned, and the four plates which had been engraved were afterwards sold separately. Characteristically of Turner, the first two, *Plymouth Citadel* and *Plymouth Sound*, although Devonshire subjects, can hardly be called representations of rivers. These, though begun in 1814 were not completed until 1821 and 1823, when they were offered as a pair. *Ivy Bridge* appeared in 1821, and *The Source of the Tamar and Torridge* remained unfinished until somewhere about 1850.

The two Plymouth plates are well engraved and extremely effective. A few impressions were printed on vellum.

#### 137. PLYMOUTH CITADEL.

*Engraved by W. B. Cooke. 11 $\frac{1}{4}$  by 7 $\frac{5}{8}$ .*

Stormy sea beating against cliffs on left, on which are fortifications, with a flag at the angle of a bastion. Shipping beyond inside the harbour, and round tower on promontory to right. Thunder-clouds overhead.

*Engraver's Proofs.* (a) Title and artists' names in italics. "Etched by W. B. Cooke, 1814." Pub. line Date, Jan. 2, 1815. Touched by Turner; a note by him in margin, "Tower too high: the band is near the top" [here sketch]. BM. (b) Alterations carried out; Title removed.

*First Pub. State.* Title in centre; "Engraved by" instead of "Etched by"; Pub. line Date, March 1, 1823; all in italics.

*Second State.* Title in open Rom. caps, "Plymouth Citadel, looking towards Mount Batten." Artists' names in small caps. Pub. line in small Rom. type.

*Third State.* Capitals of title shaded.

*Reprint.* Pub. line, "London, Published July 16, 1853, by W. Tagg and C°, Queen Street, Cheapside."

The Drawing is in the possession of Mr. Ralph Brocklebank.

### 138. PLYMOUTH SOUND.

*Engraved by W. B. Cooke.*  $11\frac{1}{4}$  by  $7\frac{1}{4}$ .

The Sound in front; wooded cliffs of Mount Edgecombe on right. Hill and fortifications in distance on left. Ship in full sail on right, and several small boats.

*The Open Etching.<sup>1</sup>* Title on left, "Plymouth Sound from Hamoaze, with part of Mount Edgecumbe." Pub. line Date, Jan. 2, 1815; below, in centre, "Rivers of Devon"; all in italics.

*Engraver's Proofs.* "Etched by" altered to "Engraved by." Date 1821. Title altered to "Plymouth Sound." Pub. line removed. BM., R.

*First Pub. State.* Lettering as in *Engraver's Proofs* with Pub. line added, Date March 1, 1823.

*Later States.* I have little doubt that this plate was reprinted with its companion, No. 137, but I have not met with any impressions.

The Drawing, very faded, was at Christie's several years ago.

### 139. IVY BRIDGE, DEVONSHIRE.

*Engraved by J. C. Allen.*  $11\frac{3}{4}$  by  $8\frac{1}{4}$ .

In front, a shallow river with rocky banks, flowing from the right, under a bridge, between high trees. Houses on left, and road on

<sup>1</sup> This is the only one of the four plates on which the original Title of the series appears.

which is a coach, with passengers mounting. Ducks by water in foreground.

*Engraver's Proofs.* Title and artists' names in italics. Before Pub. line. Date (after engraver's name) 1816. *BM., R.*

*First Pub. State.* Lettering as in *Engraver's Proofs* with Pub. line added; Date, June 4, 1821.

*Second State.* Title in open Rom. caps; artists' names in small caps; Pub. line, small Rom. type. Dedication to Sir T. D. Acland, Bart.

The Drawing is in the National Gallery. An oil picture of the same subject, but with some differences, is in the collection of Mr. Pandelli Ralli.

The tree-drawing here is exceedingly fine.

#### 140. SOURCE OF THE TAMAR AND TORRIDGE.

*Engraved by W. B. Cooke. 12 $\frac{7}{8}$  by 8 $\frac{1}{4}$ .*

Hilly moorland sloping upwards to right; near top are two fires burning. Road below with laden horse and donkeys. Marshy pool in foreground, beside which a woman is kneeling; a small stream winds from it towards the horizon.

*Engraver's Proof.* Title and artists' names in italics. "Etched by W. B. Cooke, 1816." Before the man in white smock in foreground. Touched all over in white by Turner; below, he has written, "Use the dry point within in the lines if possible in the distance and the uppermost part of the Hill in light as well as the burnished end. Soften the sky considerably." *BM.*

I have been unable to trace the later history of this plate. The next States in which it is known to me are as follows:

(I) Title removed. "Etched by" altered to "Engraved by"; both still in italics. Figure of man added and plate apparently completed. Printed on comparatively modern plate-paper.

(II) Title added, "Source of the Tamer [sic] and Torridge," in Rom. caps, with line inside. Artists' names in small Rom. type Pub. line, "London, Published Feb. 1, 1850, by C. Tidbury and Co, 7 Upper St. Martins Lane, Charing Cross." (Probably there is a State between (I) and (II), with open caps.)

The Drawing is in the possession of Mr. Holbrook Gaskell.

## XXVI

SURTEES' 'HISTORY OF THE COUNTY OF  
DURHAM,' 1816—1823

This well-known county history contains three plates only after Turner, all of which were engraved by Rawle. His execution, although delicate, is somewhat hard. *Hylton Castle* is the best of the three plates, but the sky is scratchy, and the light and shade do not seem right. The Open Etching, however, is singularly attractive.

## 141. GIBSIDE, CO. OF DURHAM. (Vol. II, p. 254.)

*Engraved by S. Rawle. 11 by 7½.*

The mansion in mid-distance in hollow of valley between rolling, wooded hills. Bend of river to left below small classical building. High monument in distance on right. In foreground woman with pitcher on head, and child.

*Engraver's Proof.* Title, "Gibside," in centre, under plate-line; left, "J. M. W. Turner, R.A., delin<sup>t</sup>"; right, "Engraved by S. Rawle"; all in faintly etched writing. *T.* Another, printed in blue ink.

*First Pub. State.* Title in centre, in Rom. caps. Below, in italics, "The Seat of the Earl of Strathmore." Artists' names in italics. Pub. line Date, Dec. 1, 1819. "Proof" on right under engraver's name.

*Second State.* Title in much smaller caps. "Proof" removed to furthest edge of right margin. "Printed by M<sup>c</sup>Queen & C<sup>o</sup>" in small italics below engraver's name. At top, on left, "Vol. 2"; on right, "Page 254."

The Drawing is in the possession of the Earl of Strathmore.

## 142. RABY CASTLE, CO. OF DURHAM. (Vol. II, at the end.)

*Engraved by S. Rawle. 11 by 7½.*

Castle occupying centre of plate. In foreground, huntsmen and hounds. On right, herd of deer.

*First Pub. State.* Title in centre in shaded Rom. caps; below,

"The Seat of the Earl of Darlington," and artists' names in italics. Pub. line Date, March 1, 1820. "Proof" on extreme right. "Printed by M<sup>c</sup>Queen & C<sup>o</sup>" below engraver's name.  
*Second State.* "Proof" removed.

I do not know where the Drawing is. In the magnificent picture of *Raby Castle*, painted by Turner at about the same period, the treatment is entirely different. This is now in America.

#### 143. HYLTON CASTLE, CO. OF DURHAM. (Vol. II, p. 20.)

*Engraved by S. Rawle. 11 by 7 $\frac{5}{8}$ .*

The Castle in centre, on level ground with hills beyond. A corn-field on slope to left with reapers. Harvest waggon and team to right. Two seated figures in foreground.

*First Pub. State.* Title in centre in shaded Rom. caps; below, "The Seat of the Earl of Strathmore." Other lettering as in *Raby Castle*. Date June 1, 1820.

*Second State.* As *Raby Castle*.

The Drawing is in the possession of the Earl of Strathmore.

## XXVII

### HAKEWILL'S 'PICTURESQUE TOUR IN ITALY,' 1818—1820

This work is principally known through Mr. Ruskin's many and eloquent references to the Drawings by Turner, from which it was engraved. These, however, were not taken by him direct from the places represented, but were founded on camera-obscura pencil sketches made on the spot by J. Hakewill, an architect, the author of the book. The latter were sold at Christie's in 1889 and showed considerable powers of draughtsmanship as well as of composition; in many instances they were little modified by Turner in the elaborate Drawings which he made from them. These are typical work of his early middle period (1814-1825)—delicate, highly finished, and exquisite in colour. Mr. Ruskin says<sup>1</sup> of them:

<sup>1</sup> 'Notes on his Drawings by Turner exhibited at the Fine Art Society,' 1878, p. 23.

Here begins a series which expresses the mind of Turner in its consummate power, but not yet in its widest range. Ordering to himself still the same limits in method and aims, he reaches, under these conditions, the summit of excellence, and of all there is but one criticism possible—they “cannot be better done.” Standards of exquisitest landscape art, the first of such in existence among men and unsurpassable.

It may be doubted, however, whether the skill in composition and accuracy in drawing which attracted Mr. Ruskin are as entirely due to Turner as he imagined. Probably he was not aware of the excellence and artistic character of Hakewill’s sketches. Moreover, the majority of the Drawings, if not all of them, must have been executed by Turner *before* his first visit to Italy, which was not until 1819;<sup>1</sup> many even were *engraved* before that date, whereas Mr. Ruskin considers they show the effect of the visit to Italy.

The engravings are carefully executed, and several are especially fine in their rendering of the skies—*The Bridge and Castle of St. Angelo*, and *Florence from the Chiesa al Monte* in particular; *La Riccia* also is very beautiful—but they all necessarily miss the wonderful colouring of the Drawings.

#### 144. THE RIALTO, VENICE. (Pl. 2.)

*Engraved by J. Pye. 8 $\frac{5}{8}$  by 5 $\frac{5}{8}$ .*

The Grand Canal in front, crossed by the Rialto in centre. Palaces and quays to right. Gondolas and many figures in foreground.

*Engraver’s Proofs.* Before Title. Left, “Drawn by J. M. W. Turner R.A.”; right, “Etched by J. Pye.” (a) Before reflections of arcade of Rialto. *R.* (b) Reflections added; touched by Turner. *R., T.* (c) More reflections added. In centre, “Engraved by John Pye, 1820” in small italics. *BM., R.*

*First Pub. State.* (India Proofs.) Title in centre, as at top, in italics. Left, “Drawn by J. M. W. Turner, R.A., from a sketch by J. Hakewill.” Right, “Engrav’d by John Pye.” Pub. line Date, July 1, 1820; all in minute italics. Reflections of arcades of Rialto much fainter than in *Engraver’s Proofs*.

*Second State.* (Large Paper Copies.) Lettering as in preceding State, but on plain folio paper.

<sup>1</sup> He passed the Mont Cenis on his return to England on January 15th, 1820, as is known from the dated drawing at Farnley.

*Third State.* (Small Paper Copies.) Same lettering, on quarto paper.  
*Reprint.* ‘Hakewill’s Italy’ was reprinted many years later with no change in lettering or dates, but the plates were very worn.

The Drawing is at Farnley Hall.

\*\* A small later Replica of this plate in XLIIr, ‘Annuals Unknown,’ will be described in a subsequent volume.

#### 145. CASCADE OF TERNI. (Pl. 7.)

*Engraved by J. Landseer. 5½ by 8½.*

Cascade falling over perpendicular cliff, which fills background. Steep rocks to right. Rainbow across fall. Rocky gorge below.

*Engraver’s Proofs.* Before Title. On right, “J. Landseer, F.S.A., Sculp” in italics. *BM., R., T.*

*First Pub. State.* On India Paper. Lettering as in *The Rialto*, but with the word “finish’d” added before “Sketch by James Hakewill.” Date, Jan. 1, 1819.

*Second and Later States.* On Plain Paper. As *The Rialto*, with the above alteration.

The Drawing was in the possession of Mr. Ruskin until his death. He describes it as “probably the most perfect piece of waterfall drawing in existence.”

\*\* A later small Replica in XLIIr, ‘Annuals Unknown,’ will be described in a subsequent volume.

#### 146. BRIDGE AT NARNI. (Pl. 8.)

*Engraved by S. Middiman. 8¾ by 5½.*

River in front; broken arches of bridge in centre. Through them and beyond, wooded hills are seen on either side.

*Engraver’s Proofs.* Without any letters. Two, *BM.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Mar. 1, 1819.  
*Second and Later States.* As No. 145.

The Drawing is in the possession of Mr. George W. Agnew.

#### 147. ROME. BRIDGE AND CASTLE OF ST. ANGELO ON THE TYBER [sic]. (Pl. 10.)

*Engraved by G. Hollis. 8½ by 5½.*

The Tiber in front; bridge in centre, Castle to right; St. Peter’s in distance. Group of figures in left foreground.

*Engraver's Proof.* Before any letters. *BM.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Oct. 1, 1818.

*Second and Later States.* As No. 145.

The Drawing is in the possession of Lady Tate.

The sky in this plate is extremely beautiful, and the effect of light on the distant houses beyond the bridge is well rendered.

#### 148. THE ROMAN FORUM FROM THE TOWER OF THE CAPITOL. (Pl. 20.)

*Engraved by G. Cooke.*  $8\frac{3}{4}$  by  $5\frac{1}{2}$ .

The Forum (as it then was) in the foreground, seen from a height. Row of trees down centre. Beyond, the Campagna and Alban Hills.

*Engraver's Proofs.* In centre, under plate-line, "Engraved by George Cooke from a Drawing by J. M. W. Turner R.A." *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Oct. 1, 1818. *Second and Later States.* As No. 145.

The Drawing is in the possession of William Cook, Esq.

\* \* \* There is a second engraving of this subject, in exact facsimile, except that the size is  $7\frac{3}{4}$  by  $4\frac{7}{8}$ . It is on steel, and the work of W. Richardson; for what object it was intended I do not know.

#### 149. THE FORUM ROMANUM. (Pl. 21.)

*Engraved by G. Hollis and J. Mitan.*  $8\frac{3}{4}$  by  $5\frac{3}{4}$ .

The Forum occupies centre of plate, looking towards the Capitol. Three columns conspicuous on left. Tourist and other figures in foreground, examining fragment of sculpture.

*Engraver's Proofs.* Before Title. Left, "Drawn by J. M. W. Turner, R.A.;" centre, "Figures by J. Mitan"; right, "Engraved by G. Hollis." All in italics. *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Aug. 1, 1820. *Later States.* As No. 145.

The Drawing was in the Gifford Sale at Christie's in 1889.

\* \* \* A small later Replica of this plate in XLIIg, 'The Remembrancer,' will be described in a subsequent volume.

## 150. ROME FROM THE FARNESE GARDENS. (Pl. 22.)

*Engraved by J. Le Keux. 8½ by 5½.*

High, massive parapet, supported on balustrade, stretches across foreground. The City beyond. The Forum below, seen through balustrade. Large gourds on wall to right.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner, R.A.;" right, "Engraved by J. Le Keux"; centre, "Rome"; all in italics. *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Mar. 1, 1820.

*Later States.* As No. 145.

The Drawing is in the possession of Mr. George Blood, of Bristol.

## 151. ROME FROM MONTE TESTACCIO. (Pl. 24.)

*Engraved by J. Byrne. 8½ by 5½.*

In centre, cemetery surrounded on three sides by trees, and on the other by the ruined walls of Rome. White pyramid of Caius Cestius conspicuous at angle. Picnic party on bank in left foreground.

*Engraver's Proofs.* Without any letters. *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Aug. 1, 1819.

*Second and Later States.* As No. 145.

I am unable to trace the Drawing.

The tombs seen here are those of the Protestant Cemetery, where Keats, Shelley, and Severn are buried. The surroundings have greatly changed since Turner's time.

## 152. ROME FROM MONTE MARIO. (Pl. 25.)

*Engraved by J. Byrne. 8½ by 5½.*

Distant view of Rome from a height, with the Tiber winding in centre. Two tall pines in foreground; beneath them a group of figures.

*Engraver's Proofs.* Without any letters. *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, April 1, 1820.

*Second and Later States.* As No. 145.

The Drawing was in the possession of Mr. Ruskin, who writes of it:

"This little drawing represents, within its compass of 8½ inches by 5½, every principal building in Rome, in Turner's time, so far as they could be seen from this point; and that with such earnestness and accuracy that if you take a lens of good power to it, you will find even the ruinous masonry of the arches of the Coliseum distinctly felt and indicated."

The remarks on p. 78 must, however, be borne in mind here.

## 153. ROME, TOMB OF CECILIA METELLA. (Pl. 37.)

*Engraved by J. Byrne. 8½ by 5½.*

The high, castellated tomb on left. Dome of St. Peter's beyond in distance. Goatherd in foreground, playing pipes; a woman beside him.

*Engraver's Proofs.* Without any letters. *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Jan. 1, 1819.  
*Second and Later States.* As No. 145.

The Drawing was in the possession of the late Mr. E. Steinkopff.

## 154. LA RICCIA. (Pl. 41.)

*Engraved by J. Pye. 8½ by 5½.*

A high, wooded hill to right, on top of which are a convent and a church with dome and towers. Flock of sheep on road below, under trees, in foreground.

*Engraver's Proofs.* (a) Without any letters. *BM.* (b) In centre, under plate-line, "John Pye, 1819," in etched capitals. *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Mar. 1, 1819.  
*Later States.* As First Pub. State.

The Drawing was in the possession of the late Mr. E. Steinkopff.

This is perhaps the most beautiful plate of the series, and is exquisitely engraved by Pye.

## 155. LAKE OF NEMI. (Pl. 42.)

*Engraved by J. Middiman and J. Pye. 8½ by 5½.*

Lake in centre in hollow, seen from above; convent on wooded hill to right. Campagna beyond. Goatherd with flock in foreground.

*Engraver's Proofs.* (a) In centre, under plate-line, "Etch'd by J. Middiman," in etched writing, very small. *BM.* (b) "Engraved by John Pye, 1819," also very small, added below the above. *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Dec. 1, 1819.  
*Second and Later States.* As First Pub. State.

The Drawing, which formerly belonged to Mr. Ruskin, is now in the possession of Mr. G. Morland Agnew.

## 156. NAPLES FROM THE MOLE. (Pl. 47.)

*Engraved by G. Cooke. 8½ by 5½.*

The Mole on right, seen in perspective. City beyond. Harbour to right, with shipping; sea to left, with bathers on slope of Mole.

*Engraver's Proofs.* Artists' names in italics. Before Title. *BM., R., T.* First Pub. State. As *Cascade of Terni*, No. 145. Date, Mar. 1, 1820. Second and Later States. As No. 145.

\*\*\* A small later Replica, in XLIII, 'Annuals Unknown,' will be described in a subsequent volume.

The Drawing is in the possession of Mr. R. D. Holt.

The engraving of the sky in this plate is a fine and delicate piece of work, by that consummate artist, George Cooke.

## 157. FLORENCE FROM THE PONTE ALLA CARRAIA. (Pl. 49.)

*Engraved by S. Rawle. 8½ by 5½.*

The Arno in centre, crossed by the bridge of three arches; the Ponte Vecchio beyond. The Tower and buildings of the Signoria seen above houses to left.

*Engraver's Proofs.* "Eng<sup>d</sup> by S. Rawle" in faint italics on right. *BM., R., T.*

First Pub. State. As *Cascade of Terni*, No. 145. Date, Dec. 1, 1818. Second and Later States. As No. 145.

The Drawing is in the Whitworth Institute, Manchester.

## 158. FLORENCE FROM THE CHIESA AL MONTE. (Pl. 57.)

*Engraved by G. Cooke. 8½ by 5½.*

City on right, seen from San Miniato. Arno in centre, crossed by Ponte Vecchio. Hills beyond. Funeral procession approaching in foreground. Group of peasants on right.

*Engraver's Proofs.* (a) Before Title. Left, "Drawn by J. M. W. Turner R.A." ; right, "Etched by George Cooke, 1820," both in italics. Sky not commenced, but plate otherwise completed, except in extreme distance. *R.* (b) Title, "Florence," added in centre, in leaning caps. "Etched by" altered to "Engraved by." Sky and distance completed. *BM., R., T.*

*First Pub. State. As Cascade of Terni, No. 145. Date, June 1, 1820.  
Second and Later States. As No. 145.*

I have not been able to trace this Drawing.

This beautiful plate, like *Naples from the Mole*, is finely engraved by George Cooke. The execution of the sky is especially noteworthy. The serene, cloudless heat of the day is extraordinarily well rendered, yet only by means of parallel lines; but those lines are graduated with consummate skill and perfect artistic feeling.

159. FLORENCE FROM FIESOLI [sic]. (Pl. 58.)

*Engraved by W. R. Smith. 8 $\frac{3}{4}$  by 5 $\frac{3}{4}$ .*

Panoramic view of Florence from Fiesole, with background of hills. Monks looking over parapet on left, under tall trees.

*Engraver's Proofs.* Without any letters. *BM., R., T.*

*First Pub. State. As Cascade of Terni, No. 145. Date, Oct. 1, 1819.  
Second and Later States. As No. 145.*

\* \* \* A small later Replica, in XLIIr, 'Annuals Unknown,' will be described in a subsequent volume.

The Drawing, which formerly belonged to Mr. Ruskin, is now in the Collection of Mr. Walter Jones.

160. ISOLA BELLA, ON THE LAGO MAGGIORE. (Pl. 62.)

*Engraved by J. Fittler, A.R.A. 8 $\frac{1}{2}$  by 5 $\frac{1}{2}$ .*

Terraced garden in foreground, with many statues, etc. The Lake beyond, surrounded by mountains.

*Engraver's Proofs.* (a) Unfinished throughout. B.a.l. *BM.* (b) Completed. Also b.a.l. *BM., R.*

*First Pub. State. As Cascade of Terni, No. 145. Date, Dec. 1, 1818.  
Second and Later States. As No. 145.*

The Drawing was formerly in the possession of Mr. Ruskin.

161. TURIN FROM THE PORTICO OF THE SUPERGA CHURCH. (Pl. 63.)

*Engraved by J. Mitan. 8 $\frac{3}{4}$  by 5 $\frac{3}{4}$ .*

Marble portico in foreground, from between the columns of which is seen a wide plain, with Turin indistinctly visible in mid-distance; snowy Alps beyond. Many women in portico.

*Engraver's Proofs.* Without any letters. *BM., R., T.*

*First Pub. State.* As *Cascade of Terni*, No. 145. Date, Mar. 1, 1820.  
*Second and Later States.* As No. 145.

The Drawing, which formerly belonged to Mr. Ruskin, is now in the possession of Mr. G. Morland Agnew.

## XXVIII

### ALLASON'S 'ANTIQUITIES OF POLA,' 1819

#### 162. ANTIQUITIES AT POLA. FRONTISPICE.

*Engraved by G. Cooke.*  $10\frac{3}{4}$  by  $7\frac{1}{8}$ .

A composition. Portico of temple on left; Roman arch on right; amphitheatre behind. Quay in centre, against which are classical galleys. Many sculptured stones in foreground.

*The Open Etching.* Two, both touched by Turner. *BM.*

*Engraver's Proofs.* (a) Left, "Drawn by J. M. W. Turner R.A. from the original sketches of Thos. Allason"; right, "Etched by George Cooke, 1818," both in italics. Title in slender Rom. caps. *R.* (b) "Etched by" altered to "Engraved by." *BM.*

*As Published.* Artists' names in small slender caps. Title in open Rom. caps. Pub. line Date, Aug 1. 1819.

The Frontispiece is the only plate after Turner in the book. The Drawing was made by him from sketches by Allason the author. I do not know where it is.

## XXIX

### CATALOGUE OF MR. FAWKES'S GALLERY, 1819—1820

#### 163. FRONTISPICE TO MR. FAWKES'S CATALOGUE.

*Engraved (an Etching) by F. C. Lewis.* c.  $6\frac{1}{4}$  by  $4\frac{1}{4}$ .

Classical tablet, surmounted by palette, brushes, etc. On palette is inscribed, "Water Colours," and on tablet the names of many artists, Turner's being the first. Landscape behind; pool and water-lilies below.

## 164. MR. FAWKES'S GALLERY.

*Engraved by H. Moses. 8 $\frac{3}{4}$  by 6 $\frac{1}{4}$ .*

Perspective interior view of large drawing-room, engraved in outline. Many pictures on walls, statue on pedestal to right, large chandelier, etc.

*As Published.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by Henry Moses." both in small Rom. type. Title in centre in Rom. caps.

This was the catalogue of an Exhibition of Mr. Fawkes's collection of English water-colour drawings, which was held at his London house in Grosvenor Place in 1819.

## XXX

FIVE EARLY PLATES OF UNKNOWN DATE  
AND ORIGIN

## 165. PARNASSUS. Date Unknown.

*Engraved by W. B. Cooke. 4 $\frac{7}{8}$  by 3 $\frac{3}{8}$ .*

A rocky ravine through which a rapid river descends from left. High snow mountains beyond. In distance, on right, white building with tower. Group of peasants among rocks in left foreground.

*Engraver's Proofs.* (a) Before any letters. Two, *BM*. On one, in the engraver's writing, is, "Private Plate, very scarce." (b) Left, "Drawn by J. M. W. Turner R.A. from a Sketch by Gally Knight Esq<sup>re</sup>"; right, "Engraved by W. B. Cooke." Title in centre; all in italics. *BM., R.*

The Drawing for this charming little plate was made, as is recorded above, by Turner from a sketch by Gally Knight. The painter himself never visited Greece. I have not been able to trace the Drawing, nor to discover to what work, if any, the plate belonged.

## 166. THE LITTLE DEVIL'S BRIDGE (Copy of the 'Liber Studiorum' Plate, No. 19). Date Unknown.

*Engraver unknown. 6 $\frac{1}{16}$  by 4 $\frac{1}{8}$ .*

*The Open Etching.* I know of only one impression, which is touched by Turner. *R.* Apparently the plate was carried no further.

## 167. VIEW OF A COUNTRY-HOUSE. Date Unknown.

*Engraved by J. Basire. 7 $\frac{3}{8}$  by 5 $\frac{5}{16}$ .*

Small two-story country-house in centre, with woods behind. Man on horseback on right.

Left, "Turner Del." Right, "Basire Sculp<sup>t</sup>."

The only impression I have ever seen was sold some years ago by Mr. W. Ward of Richmond, along with the Drawing. Its general appearance, and the fact of its being the work of Basire, point to a date probably somewhere between 1800 and 1810. It was doubtless a private plate, and of no importance.

## 168. AETHINGTON MILL ON THE WHARFE. Date Unknown.

*Engraved by J. C. Allen. 7 $\frac{1}{4}$  by 5 $\frac{1}{16}$ .*

River Wharfe in centre. White mill in mid-distance, below weir. Hills behind. Two children on bank in foreground.

*The Open Etching.* Left, "Drawn by J. M. W. Turner, R.A.;" right, "Etched by J. C. Allen." R. Apparently the plate was carried no further.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

## 168A. SHEERNESS AND THE ISLE OF SHEPPEY, WITH THE JUNCTION OF THE THAMES AND THE MEDWAY, FROM THE NORE. (Unfinished.)

*Engraved by J. Fisher. 11 $\frac{1}{2}$  by 8 $\frac{3}{8}$ .*

A tossing sea in front with sailing-boats to right and left. In front, row-boat with several figures. Coast-line and shipping in distance.

This plate is unfinished, and I do not know for what purpose it was intended. Possibly it may have been engraved for the original owner of the picture, which is now in the Widnal Collection, New York. The copper-plate bears the following inscription: Left, "J. M. W. Turner R.A"; right, "J. [or S.] Fisher"; below, in centre, Title as above; all in italics.

The copper-plate was in the possession of Messrs. Rimell and Son.

## XXXI

## WHITAKER'S 'HISTORY OF RICHMOND-SHIRE,' 1819—1823

A general account of this work, which, with the 'Liber Studiorum,' 'Rogers' Poems,' and 'The Rivers of France,' is among the best known of all the books illustrated by Turner, will be found in the Introduction (p. xxxvii). It was originally intended by Dr. Whitaker and the publishers to be part of a larger History of the whole County of York, in which were to be incorporated the 'History of Whalley,' 'History of Craven,' and 'History of Leeds' (*Leodis and Elmete*), to all of which Turner had already contributed plates.

Messrs. Longman have kindly allowed me to examine the contemporary accounts of the firm, and I find that the Drawings for the work were made by Turner in 1817 and 1818. He was paid twenty-five guineas apiece for them, and they were sold by the publishers, soon after the work was completed, for about the same sum. The engravers received from sixty to eighty guineas for each plate.

The book appeared in Parts, the publication commencing in 1819 and extending over four years. There were two issues—the Large Paper copies (Royal Folio), about 160 in number, with the engravings printed on India paper, were published at four guineas per Part; the Small Paper (Demy Folio) edition, 550 in number, with the prints on plain paper, at two guineas. All the Large Paper copies were subscribed for before the work appeared, and over three hundred of the smaller issue. The 'Richmondshire,' in fact, was a success from the first, and it has since always preserved its reputation as the finest topographical work ever produced in England. It has been reprinted many times (see p. 91).

Reprints

It need hardly be said that the India Proofs are greatly superior to the later impressions. I know of comparatively few Engravers' Proofs with alterations or instructions by Turner, but as these occur so plentifully in 'The Southern Coast' of about the same

time, and in the 'England and Wales' which came just after, it is probable that there are some in collections unknown to me.

The Drawings have received high praise from Mr. Ruskin. His remarks on them as a series have already been quoted,<sup>1</sup> and many allusions to individual examples, as well as to the engravings, will be found in his works.

In the Reprint of 1891,<sup>2</sup> the notes appended to the plates are of the highest interest. Mrs. Alfred Hunt, as well as her husband, the late Mr. Alfred Hunt, R.W.S., had an intimate knowledge of the neighbourhood depicted—her father, the late Dr. Raine of Durham, was one of the original committee who selected the places to be illustrated by Turner—and Mr. Hunt's criticisms from an artist's point of view, are invaluable. By the kindness of Mrs. Hunt, Mr. Huish, and Messrs. Virtue, I am permitted to quote from these notes, but they should be read *in extenso* by every one interested in the places represented, or in the Turner drawings and engravings.

The present whereabouts of the 'Richmondshire' Drawings is fortunately known in almost every case. Many have suffered severely from exposure to light, but others are still in good preservation. Several of Turner's original pencil sketches are in the National Gallery.

#### 169. RICHMOND, YORKSHIRE. (Vol. I, p. 83.)

*Engraved by W. R. Smith. 10 $\frac{3}{4}$  by 7 $\frac{1}{2}$ .*

Town on hill to right, with castle and several churches. River below, flowing to left. Woman picking flowers by road in foreground; a dog beside her.

*Engraver's Proofs.* Without any letters. *BM., R., T., Th.*

*First Pub. State.* Subscriber's Proofs, Large Paper (Royal Folio).

On India Paper. Title and artists' names in italics. Pub. line Date, March 3, 1819.

*Second State.* Small Paper Copies (Demy Folio). Same lettering, but on plain paper.

\* \* \* *It should be observed that in Reprint A which follows, the impressions were printed both on India and on plain paper, and the lettering of the original Second State was allowed to remain. Conse-*

<sup>1</sup> Intro., p. xxxviii.

<sup>2</sup> See opposite page.

quently this very inferior edition can only be distinguished from the original issue by its inferiority.

*Reprint A.* In 1843 the Turner plates were reworked throughout, reprinted with the original descriptions, and published in a thin folio volume by Nichols and Son, London.<sup>1</sup> The lettering is the same as in the original issue, except that where the printers' name had previously appeared, it has usually been removed. The impressions are hard, scratchy, and altogether wanting in luminousness. They are constantly to be met with.

*Reprint B.* In the 'Art Journal' of various dates, and again in the 1874 edition of 'The Turner Gallery.' Titles in open Rom. caps, artists' names in slender Rom. caps. Below, "London, Virtue and Co., Limited."

*Reprint C.* In 1891 the plates were once more reworked (a labour of love) by J. C. Armytage, one of Turner's old engravers, under the direction of Mr. Marcus Huish, and were published by Virtue and Co., with an introduction by Mr. Huish and notes on each plate by Mrs. Alfred Hunt. These impressions are without any lettering, printed on India paper, and mounted on modern plate-paper. They are much superior to the previous Reprints, the retouching having been done with great skill and taste.

The Drawing formerly belonged to Mr. Ruskin.

#### 170. RICHMOND CASTLE AND TOWN. (Vol. I, p. 94.)

*Engraved by J. Archer. 11 by 7½.*

The ruined Castle on steep hill to right; town beyond and below. Conspicuous white smoke from chimney below castle. Bridge to left, crossing river. Stormy sky. Woman carrying linen on her head in foreground.

*Engraver's Proofs.* (a) Right, "J. Archer Sc" in very small etched writing. Drawn on and scraped all over by Turner. T. (b) Same lettering. The alterations indicated in (a) carried out, but in a curiously unintelligent manner; every light indicated by the scraping of Turner's knife being mechanically copied. BM., R., T., Th.

*First Pub. State.* On India Paper. Title in italics. Artists' names in small Rom. type. Pub. line Date, June 6, 1820.

*Second State.* On plain paper. Same lettering.

<sup>1</sup> It was this edition which was described on the title-page as "Views in Richmondshire after Drawings by J. M. W. Turner, R.A., with Descriptions by the Rev. Dr. Whitaker." See Introduction, p. xxiii.

See Note \*\*, and remarks on Reprints A, B, C, in *Richmond, Yorkshire*, No. 169, all of which hold good of the Series.

The Drawing belonged at one time to Mr. Ruskin.

171. ST. AGATHA'S ABBEY, EASBY. (Vol. I, p. 112.)

*Engraved by J. Le Keux. 11 $\frac{1}{4}$  by 8.*

Wide, still reach of river in foreground, flowing from left under wooded hills. The Abbey ruins on right bank. Man watering horses in centre; milkmaids by stile to right.

*Engraver's Proofs.* (a) Left, "Drawn by J. M. W. Turner R.A.;" right, "Etch'd by J. Le Keux"; in centre, "Easby"; all in faint etched italics. Before the woman milking. Only one line of white ripple in the wake of the moorhen in centre. *BM., R., Th.* (b) Same lettering, except that "Etch'd by" is altered to "Engraved by." Woman added, milking cow in angle of Abbey ruins. Two lines of white ripples in wake of moorhen. *BM., R., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Feb. 14, 1822. "Printed by M<sup>c</sup>Queen and C<sup>o</sup>" low on right.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the possession of Mrs. Sale.

Mrs. Alfred Hunt in her Notes to the Reprinted Edition of 1891 remarks:

"Easby Abbey in real life, is rather a disappointing ruin, but not so in Turner's drawing, or if seen under the conditions in which he painted it. 'It is a singular fact,' remarks Mr. Longstaffe in an excellent little book on Richmondshire, 'that in these ruins scarcely a room [sic] has right angles, and that the whole place is reeling and out of course.' We have only to look at the engraving to see the truth of this remark. The mass of building to the left is distinctly out of the perpendicular. Turner, of course, was quick to see this, and has not only given the fact in the drawing of the building itself, but has emphasized the irregularity by putting the water-hen's wing in an upright position exactly in the line where the reflection would have come had the walls been straight."

172. ASKE HALL. (Vol. I, p. 115.)

*Engraved by J. Scott. 11 by 7 $\frac{1}{2}$ .*

Large mansion in mid-distance in park, below wooded hills. View taken from road in foreground below overarching trees. Flock of sheep approaching from right; man on white horse to left.

*Engraver's Proofs.* (a) Without any letters. Before any sheep on park before house. *BM., Th.* (b) In centre, under plate-line, "J. M. W. Turner R.A. del<sup>t</sup>—J. Scott, sculp<sup>t</sup>" in small etched italics. Sheep added, scattered about park. *BM., R., T., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Aug. 28, 1821.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing was recently in the possession of Messrs. Gooden and Fox.

"There is one ash tree in particular, growing by the wayside, which is the very making of Turner's drawing, and it is just possible that when the committee of gentlemen who were deputed to pick out Turner's point of view for him—for he was not considered competent to do that for himself—chose such an unpromising subject as Aske Hall, that this ash tree and its compeers by the wayside made him able to do it with complete artistic pleasure. . . . The trees, the bend of the road, and its short ascent which have been so well used by Turner for the foreground and encompassing framework of the design, have suffered little change or interference since his time. . . . But it is the only one of the set, except the 'Kirkby Lonsdale,' in which we have a complete framework of tree-trunks and overarching boughs—a commonplace of landscape composition—classical, beautiful, and for ever tempting, but most difficult to manage well. The look of formal composition can hardly ever be avoided. Problems of foreshortening lurk in wayward boughs, the distinctiveness as well as the multitude of leaf clusters, or even of leaves, must be given, and whether from long conventional misuse, or a haunting air of prettiness, it is a form of arrangement, which artists are now, at all events, slow to use. In this case Turner has triumphed with it, and Ruskin declares the Aske Hall to be one of the most characteristic of the Yorkshire drawings as regards truths of vegetation. We may note how the overarching of the boughs is broken, especially by one which appears to swoop downward nearly half-way between the two sets of tree-trunks, so as almost to touch the chief line of the hills which enclose the valley. This bough is a notable one in itself. The foreshortening, as shown by loss or gain of breadth according as it approaches or recedes, is a piece of truth not often met with in the bough-drawing of most artists.

"The sheep, all except one on the extreme right, are admirable. How plainly they enjoy their rest, panting even in the shade! We may note the skill with which another represented as cropping the herbage at the side of the road is linked in composition with the curve of the little bridge at the bottom of it, and how the two curved things are somehow provided with something which is somehow related to them in the horse bending its neck to the ground on the other side. There are relations of this sort all over the design, unsought for and unlaboured by the artist, to whom they were the natural way of telling his story when once he had seized on it as a pictorial whole. Every touch, or group of touches, with or without his conscious choice, serves its purpose as well for the likeness of the fact, as for the expression of his feeling with respect to it, for there is everywhere a link or a contrast—everywhere something which his artistic feeling has dictated to soften, accentuate, or ennoble."—*Notes by Mrs. Alfred Hunt.*

## 173. HIGH FORCE OR FALL OF TEES. (Vol. I, p. 142.)

*Engraved by J. Landseer, F.S.A. 10 $\frac{3}{4}$  by 7 $\frac{1}{2}$ .*

High perpendicular rocks on either side. Between them a rounded bastion divides the fall into two portions. Rainbow in centre below. Angler wading below fall and man with landing net.

*Engraver's Proofs.* (a) Without any letters. Before the darker lines in the rainbow. *BM., T.* (b) Left, "W. M. J. Turer [sic] R.A. Del<sup>t</sup>"; right, "J. Landseer F.S.A. Sculp"; centre, "Fall of the Tees, 1821"; all in etched italics. Rainbow divided into bands by two darker lines. *BM., R., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Sept. 12<sup>th</sup>, 1822. "Printed by H. Triggs" low on right.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the possession of Mr. A. J. Forbes Leith.

The Drawing of *High Force of Tees* is, I believe, altogether finer than the engraving. The latter is inferior in execution and poor in general effect.

Mrs. Alfred Hunt says:

"Turner is said to have been so delighted with 'High Force,' that on one occasion he all but lost his life there. He stayed so long sketching one evening that he was overtaken by darkness, and when climbing the steep hill, was quite unable to see his way, and soon lost it altogether. After long and fruitless attempts to find it, he became so weary that he sat down in despair and would never have got home at all if an old shepherd had not chanced to pass by and find him."

174. EGGLESTONE ABBEY, NEAR BARNARD CASTLE.  
(Vol. I, p. 152.)

*Engraved by T. Higham. 10 $\frac{5}{8}$  by 7 $\frac{1}{2}$ .*

The Abbey ruins on hill in centre; farmhouse adjoining; river below flowing from right through trees. Water-mill to left, beside which a man is fishing and a woman spreading linen.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A"; right, "Eng<sup>d</sup> by T. Higham," in very faint italics. *BM., R., T., Th.*  
(The two parallel lines round the margin are present in all States.)

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Dec<sup>r</sup>, 1822.

*Second State.* On plain paper. Same lettering.  
*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing was in Mr. Ruskin's collection. It is a good deal faded.

The charming, spring-like effect of this engraving has always attracted me. Mrs. Alfred Hunt remarks of the Egglestone Abbey of to-day:

"What we see now in passing along the high road on the Durham side of the Tees, from Barnard Castle towards Rokeby, at a point which offers the nearest approach to his chief point of view, is a beautiful piece of Tees-side scenery, but Eggleston Abbey contributes to that beauty little more than a name and a memory, so hardly has time (let us say) dealt with it. . . . The two graceful arches to the left of the farmhouse are gone. On the other side of the drawing, nothing remains unchanged except the field-road, which he has given with fine feeling for the beauty of its curves as it winds away into the glades of the wood. . . . The trees must have grown enormously since Turner was there. The view from the Abbey bridge is a magnificent piece of river scenery, the trees being so lofty on both sides and the river running, as it were, in a deep chasm, over and among its clear white slabs of limestone; but the Abbey is scarcely to be seen from the bridge, except by a peep through the leaves when the wind blows them aside."

### 175. JUNCTION OF THE GRETA AND TEES AT ROKEBY. (Vol. I, p. 184.)

*Engraved by J. Pye.*  $10\frac{5}{8}$  by  $7\frac{1}{4}$ .

A long, still reach of river on right, between wooded banks; in foreground it is joined by a smaller, more rapid stream, descending among rocks and trees from the left. In centre mid-distance, a house partly seen through trees.

*Engraver's Proofs.* (a) Without any letters: the stream flowing from left, unfinished. T. Another, touched and scraped by Turner. BM. (b) Still b.a.l. Plate finished. BM., R., T., Th. (c) In centre, under plate-line: "Engrav'd by John Pye, 1819." Before Title, but traces of an imperfectly erased inscription visible in centre. R., Th.

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170, with "Etched by S. Middiman and J. Pye," in addition, in centre under plate-line. Pub. line Date, Aug. 2, 1819.

*Second State.* On plain paper. Same lettering.  
*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the possession of Mrs. Fordham.

"The junction of the Greta and Tees, which was chosen for Turner as his subject, is the most striking of the many beautiful points of view in Rokeby Park. Let us stand where Turner stood when he painted it—by the many-channeled Greta, on the Mortham side. The larger stream of the Tees flows directly towards us, with thick woods and ledges of pale-grey limestone on either side, until it turns aside as if it were pushed out of its course by the impetuous little Greta and the layers of rock which form its channel. These layers are, it must be owned, very geometrical indeed, and it would try the resources of the greatest composer to give their true character consistently with pleasantness of pictorial effect. . . . Turner has almost ignored this level floor with its exact divisions; he has preferred to dwell on the *débris* which is strewn about the river bed; but he has given us the victory of Greta over the larger stream, the texture of the sandstone blocks, the plumy toss and fulness of the smaller trees, and, above all, the solemn rigid respectability of the three large elms which guard the house. These trees have grown considerably since Turner's time, and now do lovers of nature the good service of completely shutting out all view of the Hall."—*Mrs. Alfred Hunt's Notes.*

### 176. BRIGNALL CHURCH. (Vol. I, p. 194.)

*Engraved by S. Rawle. 10 $\frac{3}{4}$  by 7 $\frac{1}{2}$ .*

A ravine in centre between wooded, interlocking hills, through which a river flows. Church in meadow to right. Boy climbing tree in foreground to reach kite. View taken from above.

*Engraver's Proofs.* (a) Very early. Left, "J. M. W. Turner, del"; right, "Etched by S. Rawle"; in centre, "Brignall Ch<sup>h</sup>"; all in very faint etched italics. Drawn on by Turner in pencil. T. (b) Completed. Same lettering. BM., R., T. (c) "Etched by S. Rawle," altered to "S. Rawle fc." and "York" added after "Ch<sup>h</sup>." BM.

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 169. Pub. line Date, Oct. 25, 1822. "Printed by M<sup>c</sup>Queen and C<sup>o</sup>" low on right.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing was destroyed by fire many years ago while in the possession of Griffiths, Turner's agent.

*Brignall Church* has always seemed to me the most beautiful and poetical of all the plates of the 'Richmondshire.'

Mr. Ruskin writes of it:

"I shall never cease to regret the destruction, by fire, now several years ago, of a drawing which always seemed to me to be the perfect image of the painter's mind at this period—the drawing of Brignall Church near Rokeby, of which a feeble idea may still be gathered from the engraving (in the

Yorkshire series). The spectator stands on the 'Brignall Banks,'<sup>1</sup> looking down into the glen at twilight; the sky is still full of soft rays, though the sun is gone, and the Greta glances brightly in the valley, singing its even-song; two white clouds, following each other, move without wind through the hollows of the ravine, and others lie couched on the far-away moorland; every leaf of the woods is still in the delicate air; a boy's kite, incapable of rising, has become entangled in their branches, he is climbing to recover it; and just behind it in the picture, almost indicated by it, the lowly church is seen in its secluded field between the rocks and the stream; and around it the low churchyard wall, and a few white stones which mark the resting-places of those who can climb the rocks no more, nor hear the river sing as it passes."—*Pre-Raphaelitism*, 1904 ed., vol. xii, p. 371.

Mrs. Alfred Hunt says:

"You splash through the pebbly shallows at the outlet of the pool in the river, or clamber over the ruinous heap fallen from the cliff, and perhaps a path succeeds, and a wilderness of 'verdurous glooms and mossy, winding ways,' and in one of the meadows left at frequent intervals by the curves of the river, you come upon a broken gable and a disused graveyard. This is Brignall Old Church—as small in its best days as churches among North Country mountains and moors are wont to be—and if you go to the top of the bank above, and if it is a fair twilight in summer, you have the subject of this noble poem of Turner's before you. . . .

"The design of the drawing is a very simple one. The Greta flows nearly in the middle of it, in a hollow with steep wooded banks on each side, the one above the church on the right being entirely lost in shadow and convex in curvature, the other still reflecting light from the western sky and showing a bit of sheer precipice among the coppice wood. A wavy line of distance unites the two sides of the composition. In the base of the picture—we can hardly say foreground—there is a network of tree-tops (the characteristic yew not being forgotten) through which we can see the abyss gleaming below; and among these perilous boughs a boy is climbing after his kite which has dragged in its career, and been caught there, evidently with no chance of recovery. Mists are rising stealthily in the ravine, and beginning to lie in bands on the far-away desolate moors. . . .

"This quiet little church in the valley was, as time went on, found to be inconvenient, especially for funerals, so, in 1834, a new and very ugly one was set up on the hill above, and, unfortunately, much of the old one was carried off to help to build it."

#### 177. WYCLIFFE, NEAR ROKEBY. (Vol. I, p. 197.)

*Engraved by J. Pye. 10 $\frac{5}{8}$  by 7 $\frac{3}{8}$ .*

The Hall to right on the summit of a wooded hill, below which the river winds. Shallow, rocky bed of river in foreground. Two women in centre, driving geese. Waggon crossing ford.

*Engraver's Proofs.* (a) Without any letters. Before rays of light behind Hall. Shadows of trees on right below Hall, separately defined. Sky unfinished. R., T. (b) Left, "Drawn by J. M. W.

<sup>1</sup> Scott, 'Rokeby,' iii, 16.

Turner R.A."; right, "Engraved by John Pye 1823," in italics. Rays added striking upwards behind Hall. Shadows of trees on right grouped. *BM., R.*

*N.B.*—I have seen two "false proofs" of this plate; the artists' names are in Roman type as in the First Pub. State, but the Title and Pub. line are missing, having been erased; faint traces of them are still visible.

*First Pub. State.* On India Paper. Lettering as in *Richmond Castle and Town*, No. 170. Pub. line Date, Mar. 1, 1823.

"Printed by H. Triggs" low on right.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing, much faded, is in the possession of Mrs. George Holt.

In the *BM.* is a curious impression of State (b), with a long inscription evidently written by Turner, etched in minute letters, filling the whole lower margin. It commences, "The Birthplace of John Wickcliffe (the Morning Star of Liberty) near Rokeby, Yorkshire," and continues with a description of his career and the state of his times, from a strongly Protestant point of view. With the impression, is a memorandum by the late Dr. Percy, stating that he had been informed by Pye and Halsted (the printseller) that only three or four of these had been struck off, all for presentation.

It may be added that Pye, the engraver of this beautiful plate, stated that Turner when touching the Proof, introduced a burst of light (the rays seen above the Hall) which was not in the Drawing. On being asked his reason, he replied:—"That is the place where Wickliffe was born and the light of the glorious Reformation." "Well," said Pye, satisfied, "but what do you mean by these large geese?" "Oh, they are the old superstitions which the genius of the Reformation is driving away!"

Mrs. Alfred Hunt remarks:

"The best thing in the Wycliffe drawing is its geese. They are beautifully worked in among the stones. Their outstretched necks and flapping wings almost make us hear the 'Shoo! shoo!' of the girl who is clapping her hands and driving them on before her. . . . Turner certainly enjoyed the geese. The two or three on the right are putting their heads together in a very natural, and for the drawing, effective manner. . . .

"The mists are breaking away from the thick woods below the Hall. The river, as it runs away from us, is drawn so as to suggest a greater height for our point of view than accords with the look of the river bed in the foreground. The rock on the left is very true to fact, allowance being made for the really small size of the bushes and tuft of vegetation upon it."

## 178. MERRICK ABBEY, SWALEDALE. (Vol. I, p. 222.)

*Engraved by J. C. Varrall. 11 by 7 $\frac{5}{8}$ .*

The Abbey ruins in mid-distance on right, above river which flows below high, steep hills to left. Deep still reach of river in foreground. Rabbit on bank on right and sportsman behind.

*Engraver's Proofs.* (a) Before any letters, and before line round margin of plate. Touched and scraped all over by Turner. *R.*  
 (b) Still b.a.l. Line added round margin. Lights added on water, etc. *BM., R., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Dec. 1822.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the possession of the Rev. W. Macgregor.

Mrs. Alfred Hunt remarks:

"The engraving is a very beautiful one, the drawing lovelier still. . . . The drawing of the hill on the left, with its rounded swells and scattered lines of wood, is exquisitely true to the actual fact; but the cows in the foreground and trees everywhere are made so small, that in spite of its perfect drawing, the hill above looks too much like a mountain. . . ."

## 179. AYSGARTH FORCE. (Vol. I, p. 401.)

*Engraved by J. Scott. 11 by 7 $\frac{1}{2}$ .*

River in centre, descending in series of low, step-like falls, through rocky valley. Moorland beyond. Angler and boy by water in foreground.

*Engraver's Proofs.* Left, "Turner R.A. delt"; right, "Scott sc<sup>t</sup>", in very small etched writing. *BM., R., T., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, June 1, 1820.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing, much but harmoniously faded, and still beautiful, is in the possession of Mr. Walter Jones.

"Wensley Dale is the finest and most characteristic of the Yorkshire dales, and in spite of the neighbourhood of a railway station, and a restored church, Aysgarth is still the most exquisite spot to be found in it. Wordsworth has described the Force, and very inadequately, by saying that it is just such a piece of work as you might have expected from some giant gardener em-

ployed by one of Queen Elizabeth's courtiers, if this giant gardener had consulted with Spenser, and the two had finished the work together. 'By this,' he goes on to say, 'you will understand that it is at once formal and wild.' This is rather a cumbrous method of expressing what Herrick put much more prettily when he spoke of 'a civil wilderness.' . . . Three successive ledges of rock stretch across the river and form Aysgarth Force, the subject of Turner's drawing. . . .

"The character of the scene must have been very much changed by the growth of trees, probably planted since Turner's time. Otherwise the drawing as a whole might have been used as a proof, if proof were ever really required, of that great artist's power of making a picture of a place wonderfully like the place, when he chose. The geological facts, however, as Turner has seized them, are verifiable now. The underworn and overlapping ledges of rock, seen either quite plainly, or partly veiled by the falling water, are drawn with a master's care and precision. The very history of the Fall has been consciously or unconsciously shown, and almost, it might be said, commented on, by the choice and arrangement of the foreground. The waterfall, as Mr. Ruskin says, has plainly travelled back from the point in the foreground where the figure is sitting, and the strong, sharp shadow of a much underworn bed of rock is made the darkest thing in the whole composition. Perhaps it may be well to admit—for fear of being supposed to confuse the truth of an artistic portrait with that of a scientific or photographic one—that Turner may have unwittingly compressed very slightly the width of the river's channel, and proportionately increased the height of the Fall, but the effect of the whole scene must have been of a wilder and grander kind when there was no line of tall trees at the back of the Fall—when the hillside or moorland was quite bare, and the grey fringes of the shower which has, perhaps, just swollen the river, swept down, as in the drawing, almost to the edge."—*Mrs. Alfred Hunt's Notes.*

#### 180. SIMMER LAKE, NEAR ASKRIG. (Vol. I, p. 402.)

*Engraved by H. Le Keux. 10½ by 7½.*

A small, round lake surrounded by mountains. Sun breaking through clouds overhead. Many figures and cows in foreground. Smoke on further side reflected in lake.

*Engraver's Proofs.* (a) Left, "Drawn by J. M. W. Turner, R.A. "; right, "Etch'd by H. Le Keux," in italics. Before Title. Touched by Turner. *BM.* (b) Title added on right, "Simmer Lake near Askrig" in italics. Sky and water completed. *R., T., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Oct. 25, 1822. "Printed by M<sup>c</sup>Queen and C<sup>o</sup>" in italics, low on right.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the possession of Mr. George Salting.

"Simmer Water or Seamer Water is about two miles from Bainbridge, among the hills, and though by no means comparable with any of the lakes

in Cumberland or Westmoreland, it is a very pretty little mountain mere, and under favourable conditions of light and atmosphere, often a great deal more than that. . . . The large block of limestone in the foreground of the engraving is known as the Carlow Stone. There is a tradition that the devil attempted to fling it from the summit of Addleborough Hill—the high hill with the large cairn on the top of it, which rises on the eastern side of the lake—to Crag End on the western. He failed, however, to do this—was there ever a legend in which his endeavours did not fail?—and it fell where it now lies.”—*Mrs. Alfred Hunt's Notes.*

### 181. MOSS DALE FALL. (Vol. I, p. 403.)

*Engraved by S. Middiman. 10 $\frac{5}{8}$  by 7 $\frac{1}{2}$ .*

On right, a narrow rocky gap among hills, through which, in front, a river falls. A second, more precipitous fall from high rocks on left. Goat on ledge in right foreground.

*Engraver's Proofs.* (a) On right, “Etch<sup>d</sup> by S. Middiman 1822” in etched italics. The darker parts unfinished throughout. R. (b) “Etch<sup>d</sup> by” altered to “Eng<sup>d</sup> by.” BM., R., T. Th.

*First Pub. State.* On India Paper. Lettering as in *Richmond Castle and Town*, No. 170. Pub. line Date, Aug. 22, 1822. “Printed by H. Triggs” low on right.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the Fitzwilliam Museum at Cambridge (Ruskin Donation).

“Mossdale Fall in broad simple daylight is a very different thing from the transfiguration of it by a sunset effect which Turner has given us. The engraving is full of examples of his truthfulness in little things, and, if a certain enlargement of scale, due to the remembrance of an effect, be allowed for, in great ones also. Let it be confessed at once that Mossdale is a very small furrow in a moorland dale, with nothing Alpine about it, and that the descent from the heights above and to the right of the Fall, where the mists are gathering and a great peak appears to lift itself, down to the spectator's view at the bottom of the Fall, can be accomplished in a few minutes with a commonplace gate and fence, if we recollect rightly, in the way. Mists lying about after rain, on moor and moss, and touched by the light of a fading sunset, are great exaggerations of apparent size, and Turner never lost or failed to use his first impression. Anyhow, the knowledge and minuteness of detail which he, or the engraver, working under his direction, has put into the engraving, are wonderful. The drawing is altogether unlaboured—all the work being singularly swift, simple, and suggestive only of details, but they are all there notwithstanding. The pretty sprinkling of the falling water from ledge to ledge—the slight waving aside by the wind of its lowest leap—the wearing away of the rock shelves where it rests from time to time, and the expression of the gradual coming forward of the shelves themselves to the base of the cliff, although they are seen in full front only—are instances of beautiful truths of nature most picturesquely expressed. . . . To return to the

engraving, the bushes are a little too much like trees—one especially on the top of the hill to the right does fix a false idea of the size of the dale. The main stream pouring over its perfectly straight ledge of rock on the right is absolutely true, and so are the jets of water trickling out of the limestone rock. A larch plantation, it may be noted, has now done much to destroy the grandeur of the scene, and diminish the largeness of it.”—*Mrs. Alfred Hunt's Notes.*

### 182. HARDRAW FALL. (Vol. I, p. 402.)

*Engraved by J. Pye. 10 $\frac{3}{4}$  by 7 $\frac{1}{2}$ .*

Rocky amphitheatre among hills; through cleft in centre, a slender fall in bright light. Deep shadow below and on right. Milkmaid in right foreground. Cows on left bank in sunshine.

*Engraver's Proofs.* (a) Without any letters. Shadow of nearest cow on left bank *square with back of cow. R., T., Th.* (b) Shadow of cow unaltered. Left, “J. M. W. Turner R.A. del<sup>t</sup>”; right, “Pye Sculp”; centre, under plate line, “Middiman Sculp”; all in italics. Title and Pub. line as in Pub. States. *T.*

*First Pub. State.* On India Paper. Title in italics. Left, “Drawn by J. M. W. Turner R.A.”; centre, “Etched by S. Middiman”; right, “Engraved [sic] by John Pye”; all in Rom. type. Pub. line Date, Oct. 1. 1815. Shadow of cow no longer square with back, but falls below it.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing, much faded, was in the possession of the late Mr. E. Steinkopff.

“Hardraw Fall, the most striking waterfall in the district, is about a mile and a half from Hawes, and is approached by a footpath leading from the little inn at the entrance of the glen. . . . The Force is at the very end of a small, deep, narrow, horseshoe shaped glen, which is shut in by limestone cliffs about two hundred feet high. In the centre of the curve the fall leaps down to a depth of ninety-six feet, from the edge of the cliff in which, during the long course of time, it has worn for itself this channel, down to a stratum of limestone interposed between two beds of soft shale. . . . The engraving of Hardraw is said to be one on which John Pye especially prided himself.”

### 183. CROOK OF LUNE, LOOKING TOWARDS HORNBY CASTLE. (Vol. II, p. 203.)

*Engraved by J. Archer. 11 by 7 $\frac{1}{2}$ .*

A wide stretch of country, with hills to left and beyond. River winds in many loops from left, below steep banks. Smoke from a fire high on left.

*Engraver's Proofs.* Before any letters. *BM., R., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Aug. 10, 1821.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The beautiful Drawing, in fine condition, is in the possession of the Rev. W. Macgregor.

"A more difficult subject than the 'Crook of Lune' could hardly be set to any landscape designer. The windings of a river seen from a considerable height are hard to draw, and even when drawn rightly themselves require a good deal of management in the composition of the landscape around them, in order to make them illusively pleasant to the eye.

"No artist ever equalled Turner in dealing with such subjects. This Lunedale is, I think, one of the earliest examples of his power in this direction, which he afterwards used so magnificently in his drawing of the Seine from Château Gaillard and of the Tweed in the Scott illustrations of Melrose and Dryburgh, and many other designs.

"In all these the river is really the principal subject, although the abbey or castle lends a grace to its curves, like a pretty clasp on a gleaming circlet. The Hornby Castle in the 'Crook of Lune' is too small and distant to do this service, but the bridge, with the gate-tower at the end of it, serves instead.

"The height of the horizon line must have made the drawing a *tour de force* in landscape art seventy years ago. The backbone of the composition is really the bulky promontory running out towards the right. The turfy slope with which it rises gives us a hardly perceived but really firm line running diagonally across it, but ending in a low cliff which breaks down to the river on that side of the picture. That cross line does really serve to bind up together the two principal links or glimpses of the river. Both the sweep of the river above the bridge and that which swirls round the narrow ravine on the left of the drawing are bound together by their both being at a certain angle to this line. The rocky promontory, of course, was there, but Turner has set his gorse bushes, or whatever they are, upon it, so as to leave a little fold of turf clear, and so obtain the bit of rectangular firmness which he wanted at that point.

"Since Turner's time, the actual spot has been hardly used by plantations, and a gentleman's house, and changes of that kind. Turner's drawing, no doubt, gives an idea of a larger and grander scene than would be found in Lunedale now."—*Mrs. Alfred Hunt's Notes.*

#### 184. INGLEBOROUGH, FROM HORNBY CASTLE TERRACE. (Vol. II, p. 250.)

*Engraved by C. Heath. 10 $\frac{3}{4}$  by 7 $\frac{1}{2}$ .*

Wooded hills on left, below which a river flows. Level meadows to right, with Ingleborough closing the view. In left foreground, parapet of Castle, from which view is taken. Peacock on right.

*Engraver's Proofs.* Before any letters. *BM., R., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Jan. 2, 1822. "Printed by M<sup>c</sup>Queen and Co" low on right.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the possession of Mr. W. Law.

"A very fine view of Ingleborough—'that huge creature of God,' as the poet Gray calls it in one of his delightful letters—is obtained from the terrace at Hornby Castle, and of all—

‘The Mountains high  
Of Craven, whose blue heads for caps put on the sky’—

it is the most striking, though it has no right to the distinction claimed for it in the local rhyme:

‘Ingleborough, Pendlehill, and Penyghent,  
Are the highest hills between Scotland and Trent’—

for Mickie Fell is higher than any of them, and so is Whernside, but Ingleborough is so remarkable in shape that it is pre-eminent as a landmark never to be ignored or mistaken. It serves in this capacity even to ships on the Lancashire coast."—*Mrs. Alfred Hunt's Notes*.

The Drawing was sold in 1881, in the Bale collection, for two thousand guineas—the record price at that time for a Turner drawing. The purchaser was afterwards offered a still higher sum for it.

#### 185. HORNBY CASTLE FROM TATHAM CHURCH. (Vol. II, p. 263.)

*Engraved by W. Radclyffe. 10 $\frac{3}{4}$  by 7 $\frac{1}{2}$ .*

Valley in centre between wooded hills. A river crossed by bridge of a single arch on left. Castle on hill in mid-distance. Group of peasants in road in left foreground with a woman milking cow. Church in distance to right.

*Engraver's Proofs.* (a) Right, "W. Radclyffe, fc, 1822" in etched italics. Before the many small lights all over the hills and woods to right. *BM., T., Th.* (b) Left, "Drawn by J. M. W. Turner, R.A.;" right, "Engraved by W. Radclyffe, 1822"; all in italics. Many small lights added all over the hills and woods on right. *BM., R.* (The two parallel lines round the margin are present in all States.)

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, June, 1822.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing, completely faded from long exposure to light, is at South Kensington.

"In the 'Hornby Castle and Tatham Church' we have the calm, untroubled sunshine of late afternoon, or, perhaps, of evening, if we lay much stress on a very faint shadow stealing sideways on the right of the bridge. The arrangement of this drawing is especially fine. The materials are most complex—unmanageable, most artists would think—but we will enjoy the poetical beauty of the artist's work before giving a thought to the examination of his skill, and bring before our minds the pretty pastoral which he has invented—the hills which are not mountains but only screens and dividing ridges, set with gorse and heather, between this and other pleasant dales; the river, gentle as its name of Lune for the most part, but seen hurrying a little here and there amid dwarf trees and old willows; the castle, by no means a frowning one; and then, in the foreground, the group made up so cleverly, by the bridge, with light reflected upwards from the water, by the house and by the whole incident of cow-milking and the figures connected therewith, down to the very subordinate incident of the cat helping herself to the milk which the little girl has spilt on the ground. . . . The original drawing, now also sadly faded, is to be seen at South Kensington. If we examine the way in which the lines and colours are used, as such, we shall find that not one of them is used in vain. The harmony is too complete and complex to be other than instinctive, although, just as the greatest master of harmonious verse may labour long over a cadence, a pause, or a syllable in a line, Turner may well have used conscious ingenuity here and there. The whole space around, between, and at the foot of the two tall, rather thinly-leaved trees is full of subtle arrangements of form. The arch of the bridge would be too isolated and self-asserting if it were not broken just where it is by the tree-stem on the right. The stem on the left does the same office for the wall and chimney of the house. The curve of the arch between the two stems is repeated, but invertedly, by the depression of the hill between the same two stems above. The line of the roadway of the bridge is carried on in a subtly unseen way all across the picture by the cottage roof sloping down on the left, and the line of trees by the riverside on the right, and the rather far outlying church at the very edge of the view is saved from being too far away by being set on this line. The church is possibly one which has been, as Mr. Ruskin would say, 'fetched someway round the corner,' and topographical fact has had some share in its being brought in at all."—*Mrs. Alfred Hunt's Notes.*

#### 186. KIRKBY LONSDALE CHURCHYARD. (Vol. II, p. 277.)

*Engraved by C. Heath. 11 by 7 $\frac{5}{8}$ .*

The church and churchyard on hill in foreground above river, which winds through valley from right, below hills; mists along its course. Boys throwing stones at pile of books on gravestone.

*Engraver's Proofs.* Before any letters. *BM., R., T., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Jan. 25, 1822. "Printed by M'Queen and Co" low on right.

*Second State.* On plain paper. Same lettering.  
*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing, much faded, is in the possession of Sir Donald Currie.

"Mr. Ruskin has said: 'I do not know in all my own country, still less in France or Italy, a place more naturally divine or a more priceless possession of true 'Holy Land' than Kirkby Lonsdale,' and again: 'Whatever moorland hill and sweet river and English forest foliage can be at their best is gathered there, and chiefly seen from the steep bank which falls to the stream side from the upper part of the town itself.' . . . .

"Turner's drawing is very like the place, and he has overcome considerable difficulties in designing it, for, like 'Aske Hall,' it is a view framed in as it were by nature between trees, and trees set in a line, and it is not easy to avoid a look of theatrical prettiness in a view of that kind."—*Mrs. Alfred Hunt's Notes.*

187. HEYSHAM AND CUMBERLAND MOUNTAINS. (Vol. II,  
 p. 317.)

*Engraved by W. R. Smith. 10 $\frac{3}{4}$  by 7 $\frac{3}{8}$ .*

Village to left among trees on shore of Morecambe Bay. Bay in centre, with distant mountains on further side. In foreground, women with cows, and gleaners.

*Engraver's Proofs.* (a) Before any letters. Before white curving line of tide on right. *T.* Another, touched by Turner. *BM.* (b) Left, "Drawn by J. M. W. Turner, R.A.;" right, "Engraved by W. R. Smith"; in italics. Lines of tide added on right. *BM., R., T., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Aug. 22, 1822.

*Second State.* On plain paper. Same lettering..

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the possession of Mr. George Salting.

"The secondary title of this engraving is surely inaccurate. The mountains which rise over the bay and a stretch of low land towards the right are Coniston Old Man and his compeers. There are no doubt some bits of Cumberland in the extreme distance on the left, but Coniston Old Man is in Lancashire."—*Mrs. Alfred Hunt's Notes.*

*Heysham* is analyzed at length in Ruskin's 'Elements of Drawing,' pp. 325-330.

**188. WEATHERCOTE CAVE WHEN HALF FILLED WITH WATER.** (Vol. II, p. 342.)

*Engraved by S. Middiman. 10½ by 7½.*

A wall of rock in foreground, covered with trees. On right, through the trees, a river falls almost perpendicularly; a small stream also falls on left. Rainbow low down between the falls. Steep, rocky hills above.

*Engraver's Proofs.* (a) "Etch'd by S. Middiman, 1821" in centre, in etched writing. Completed except light clouds in upper sky. *BM., T., Th.* (b) "Etch'd by" altered to "Eng'd by." Sky finished. *BM., R., T., Th.*

*First Pub. State.* On India Paper. Lettering as *Richmond Castle and Town*, No. 170. Pub. line Date, Oct. 30, 1822. "Printed by H. Triggs" low on right.

*Second State.* On plain paper. Same lettering.

*Reprints.* As *Richmond, Yorkshire*, No. 169.

The Drawing is in the possession of Mr. George Salting.

## XXXII

### THE PROVINCIAL ANTIQUITIES OF SCOTLAND, 1819—1826

An account of this work will be found in the Introduction, pp. xxxv-vi. It was originally published in Parts, which on completion were issued in two volumes, at the following prices:

Proofs on India Paper, Imperial Quarto, price £15	
Prints, Royal Quarto . . . . .	£8

The 'Provincial Antiquities of Scotland' was very successful, and the publishers, recognizing that this was largely due to Sir Walter Scott, who had taken a keen interest in it from the first and had written the letterpress gratuitously, presented him with all Turner's drawings for the work. They remained at Abbotsford until quite a recent date.

In addition to Turner's illustrations, many of those by other artists are attractive—notably Calcott's *Edinburgh from St.*

*Anthony's Chapel*, and the Rev. J. Thomson's *Fast Castle* and *Roslin Castle*. The standard of execution in the engravings is high throughout. Very few of the Touched Proofs appear to have survived.

### 189. VIGNETTE TITLE TO VOL. I.

*Engraved by George Cooke. About 5 by 4.*

Edinburgh Castle; horsemen entering arched gateway beneath. Below, in foreground, trophy of broadswords, shields, bagpipe, etc.

*Engraver's Proof.* Without any lettering except artists' names, which are in italics. *T.*

*First Pub. State.* On India Paper. Left, "Drawn by J. M. W. Turner R.A. 1825"; right, "Engraved by George Cooke."

Title, etc., at top in shaded Rom. caps. Pub. line Date, 1826.

*Later States.* Same lettering, but on plain paper.

A slight sketch for the vignette is in the National Gallery.

### 190. BORTHWICK CASTLE. (Vol. I, p. 29.)

*Engraved by H. Le Keux. 9 $\frac{3}{4}$  by 6 $\frac{3}{8}$ .*

High, square keep of castle in centre on low hill; higher hills close the valley. Below castle, trees and cottages; men with horses fording river.

*Engraver's Proofs.* Title to left and artists' names in italics. *BM., R., T., Th.*

*First Pub. State.* On India Paper (Imperial Quarto). Title in centre in open caps; artists' names in small Rom. type. Pub. line Date, April 2, 1819.

*Later States.* Same lettering, on plain paper.

The Drawing is in the possession of Mr. T. Brocklebank.

### 191. CRICHTON CASTLE. (Vol. I, p. 51.)

*Engraved by George Cooke. 9 $\frac{3}{4}$  by 6 $\frac{3}{8}$ .*

The Castle in centre on steep hill; valley below with stream. Wooded hills to left. In foreground, woman driving cows; man in plaid to right.

*Engraver's Proof.* Before Title. Artists' names in small Rom. type. Lower part of wooded hill to left is bare of trees. *R.*

*First Pub. State.* On India Paper. Title in centre in open caps; artists' names in small Rom. type. Pub. line Date, Aug. 1, 1819. "Printed by B. M<sup>c</sup>Queen" below Title. Trees on hill to left are continued to base.

*Later States.* Same lettering, on plain paper.

The Drawing is in the possession of Mr. T. Brocklebank.

\* \* \* A small later Replica of this plate will be described with Tilt's 'Illustrations to Scott.'

192. HIGH STREET, EDINBURGH. (Vol. I, p. 68.)

*Engraved by H. Le Keux and G. Cooke. 9 $\frac{5}{8}$  by 6 $\frac{1}{2}$ .*

Open space at top of High Street, looking eastward. St. Giles' Church in centre. Many figures around pedlar's and other stalls in foreground.

*First Pub. State.* On India Paper. Title in centre in open caps; artists' names in slender Rom. caps; under plate-line, "The Figures engraved by G. Cooke." Pub. line Date, Dec. 20, 1819; below, in centre, "Printed by B. M<sup>c</sup>Queen."

*Later States.* Same lettering, on plain paper.

The Drawing is in the possession of Mr. T. Brocklebank.

193. EDINBURGH FROM THE CALTON HILL. (Vol. I, p. 83.)

*Engraved by George Cooke. 10 by 6 $\frac{3}{4}$ .*

A bird's eye view of the city from the top of the Calton Hill; the Castle and the old Town high in centre and to left. Women spreading clothes to dry in foreground.

*Engraver's Proofs.* A Touched Proof in the collection of Mr. Bullard of Boston, U.S.A., has a series of notes by Turner of great interest which will be found quoted *in extenso* on pp. lxxi-ii of the Introduction.

*Later Proofs.* Completed. Title in centre, in etched, leaning caps. Artists' names in italics. *BM., R., T., Th.*

*First Pub. State.* On India Paper. Title in centre in open caps; artists' names in small slender caps. Pub. line Date, Nov. 1, 1820. "Printed by M<sup>c</sup>Queen and C<sup>o</sup>" low on right.

*Later States.* Same lettering, on plain paper.

The Drawing is in the possession of Mr. T. Brocklebank.

This is perhaps the finest of all Turner's plates in the work, and it is superbly engraved.

194. VIGNETTE TITLE TO VOL. II.

*Engraved by R. Wallis. About  $7\frac{1}{2}$  by  $7\frac{3}{4}$ .*

Distant view of Edinburgh from Leith Harbour. Man-of-war in centre saluting. Sun setting behind. Two clasped hands between star of St. George and St. Andrew.

*Engraver's Proof.* Without any letters. *T.*

*First Pub. State.* On India Paper. Artists' names in italics; title above in shaded letters. Below, "Vol. II" and Pub. line Date, 1826.

*Later States.* Same lettering, on plain paper.

195. HERIOT'S HOSPITAL. (Vol. II, p. 97.)

*Engraved by H. Le Keux.  $9\frac{1}{2}$  by  $6\frac{3}{8}$ .*

The Hospital, high in distance, seen above lower houses. An open space in foreground, covered with stalls, figures, etc.

*Engraver's Proofs.* (a) Without any letters. *R., T.* (b) Title on left (spelt "Herriotts"), and artists' names, in italics. In centre "The Figures etched by G. Cooke." *BM., T.*

*First Pub. State.* On India Paper. Title in centre in open caps; artists' names in small slender caps. Pub. line Date, Nov. 1, 1822. "Printed by M'Queen and C<sup>o</sup>" low to right.

*Later States.* Same lettering, on plain paper.

The Drawing is in the possession of Mr. T. Brocklebank.

196. ROSLIN CASTLE. (Vol. II, p. 127.)

*Engraved by W. R. Smith.  $9\frac{3}{8}$  by  $6\frac{1}{4}$ .*

A ravine on the right with steep, wooded rocky banks, and stream below. The Castle high on left above trees. Angler wading on right.

*Engraver's Proofs.* Before Title. Left, "Drawn by J. M. W. Turner R.A.;" right, "Etched by W. R. Smith"; both in italics. *BM., R.*

*First Pub. State.* On India Paper. Title in centre in open caps;

artists' names in small, slender caps. Pub. line Date, Nov. 1, 1822. "Printed by M<sup>c</sup>Queen and C<sup>o</sup>" low to right.

*Later States.* Same lettering, on plain paper.

*Reprint.* In the *BM.* is a worn impression with Pub. line, "London, published July 1835, by Charles Tilt, 86 Fleet Street."

The Drawing is in the possession of Mr. T. Brocklebank.

\*.\* A small later Replica of this plate will be described with Tilt's 'Illustrations to Scott.'

This is a very beautiful plate and finely engraved.

#### 197. DUNBAR. (Vol. II, p. 127.)

*Engraved by J. C. Allen.* 10 $\frac{1}{8}$  by 6 $\frac{5}{8}$ .

The Castle ruins extending along a rocky ridge of coast which stretches across the plate. Heavy sea breaking in front, and capsized boat to which men are clinging, in left foreground.

*Engraver's Proof.* Title in centre in etched leaning caps. Artists' names in italics. *R.*

*First Pub. State.* On India Paper. Title in centre in open caps.

Artists' names in small Rom. type. Pub. line Date, May 1, 1824.

"Printed by M<sup>c</sup>Queen" low on right.

*Later States.* Same lettering, on plain paper.

The Drawing is in the possession of Mr. T. Brocklebank.

#### 198. TANTALLON CASTLE. (Vol. II, p. 160.)

*Engraved by E. Goodall.* 9 $\frac{1}{2}$  by 6 $\frac{3}{8}$ .

Castle in distance on left on rocky promontory above the sea, which is breaking with high spray over rocks in foreground and to right. On left, woman with dog and man with pitcher.

*Engraver's Proofs.* (a) Early. Before Title. In centre, under plate-line, "Etched by E. Goodall," in italics. Sky, and plate generally, incomplete. *R.* (b) Work nearly completed. "Etched by," etc., erased, but still showing. *R.* (c) Completed, but before Title. Artists' names in italics. *BM., R.*

*First Pub. State.* On India Paper. Title in open caps. Artists' names in small slender caps. Pub. line Date, June 1, 1822.

"Printed by M<sup>c</sup>Queen and C<sup>o</sup>" low on right.

*Later States.* Same lettering, on plain paper.

The Drawing is in the possession of Mr. T. Brocklebank.

\* \* \* A small later Replica of this plate will be described with Tilt's 'Illustrations to Scott.'

The engraving of the sea and sky here is finely executed.

199. LINLITHGOW PALACE. (Vol. II, p. 169.)

*Engraved by R. Wallis. 9 $\frac{3}{4}$  by 6 $\frac{5}{8}$ .*

The castellated Palace and the church tower with open corona, among trees on the further shore of a small loch. In foreground, cows, figures, and a dog, on the shore.

*Engraver's Proofs.* (a) Before Title. Left, "Drawn by J. M. W. Turner R.A."; right, "Etched by Rob<sup>t</sup> Wallis" in italics. Burin work throughout not fully completed. T. (b) Title in centre in open caps. Artists' names in small slender caps. Pub. line Date, July 1, 1822. Completed, but before printers' name. R.

*First Pub. State.* On India Paper. Lettering as in preceding, with "Printed by M<sup>c</sup>Queen and C<sup>o</sup>" added, low on right.

*Later States.* Same lettering. Many fewer diagonal strokes of white light on small pool under tall tree on right.

The Drawing is in the possession of Mr. T. Brocklebank.

200. BASS ROCK. (Vol. II, p. 181.)

*Engraved by W. Miller. 10 by 6 $\frac{1}{4}$ .*

The Bass Rock in centre, in light, surrounded by stormy sea. Thunder-storm behind, with lightning from right. On left, boat's crew rescuing drowning sailors from wreckage.

*Engraver's Proofs.* (a) Title on left; left, "Drawn by J. M. W. Turner R.A."; right, "Etched by Will<sup>m</sup> Miller"; all in italics. Nearly completed. BM. (b) Completed. "Etched by" altered to "Engraved by." BM., R.

*First Pub. State.* On India Paper. Title in centre in open caps. Artists' names in small slender caps. Pub. line Date, May 1, 1826. "Printed by M<sup>c</sup>Queen" low on right.

*Later States.* Same lettering, on plain paper.

The Drawing is in the possession of Mr. T. Brocklebank.

## XXXIII

201. STEVENSON'S 'BELL ROCK LIGHT HOUSE.' 1824.

*Engraved by J. Horsburgh. 8 $\frac{5}{8}$  by 5 $\frac{7}{8}$ .*

Lighthouse in centre in thunder-storm. Heavy sea breaking round it. Sailing boat to left.

*Engraver's Proof.* Without any letters. Touched by Turner. Before the lightning on extreme left. *R.*

*First Pub. State.* On India paper. Title in centre in open caps; artists' names in small Roman type; "Printed by M<sup>c</sup>Queen" low on right. Lightning added.

This fine plate is the frontispiece to Robert Stevenson's 'Account of the Bell Rock Light House.' Edinburgh, 1824. A large line engraving of the same subject was executed by W. Miller in 1864.

I have been unable to trace the Drawing.

## XXXIV

202. EHRENBREITSTEIN, DURING THE DEMOLITION OF THE FORTRESS IN 1817. Single Plate. 1824.

*Engraved by J. C. Allen. 11 $\frac{3}{8}$  by 7 $\frac{1}{2}$ .*

The Fortress high on the right, above the Rhine. White smoke rising from explosion at base. Quay, with boats and figures, in left foreground.

*Engraver's Proofs.* (a) Title (Ehrenbreitstein) in centre in etched, slender caps. Artists' names in etched italics. Before Pub. line.

*R., T.* (b) Pub. line added in etched italics. Date, May 1, 1824.

*First Pub. State.* Title in open Rom. caps. Artists' names in small Rom. type. "Proof" to right.

*Second State.* A line in each of the caps of Title.

The Drawing is in the Bury Art Gallery.

## XXXV

203. COLOGNE. Single Plate. 1824.

*Engraved by E. Goodall. 18 $\frac{5}{16}$  by 13 $\frac{1}{4}$ .*

The Rhine in front with many boats, rafts and figures, some bathing. Tall machicolated tower and old walls to left. Cathedral and town beyond.

*Engraver's Proof.* Before Title. Left, "Drawn by J. M. W. Turner R.A."; right, "Etched by Edw<sup>d</sup> Goodall"; both in italics. Touched by Turner. *R.*

*First Pub. State.* On India Paper. Still before Title. "Etched by" altered to "Engraved by." Pub. line Date, March 1, 1824. "Printed by M<sup>c</sup>Queen" low on right.

*Second State.* On plain paper. Title in centre in open Rom. caps. Artists' names in small, slender caps.

The Drawing is in the possession of Mr. George Gould, U.S.A.

## XXXVI

204. WILTON HOUSE. 1825.

*Engraved by T. Higham. 9 by 6 $\frac{3}{8}$ .*

The Mansion, to left, occupies most of the plate. Lawn in front, trees to right. On left, two saddled horses with grooms.

*As Published.* Title in centre in open caps; beneath it, in brackets, "Ut olim." Left, "Turner, del"; right, "T. Higham, Sculp.>"; both in italics. Below, "Published by Sir Rich<sup>d</sup> Colt Hoare Bar<sup>t</sup>, Jan. 1, 1825." At top of plate, "Plate VIII." *R.*

This plate appeared, I believe, in Vol. V of Sir Richard Colt Hoare's 'History of Modern Wiltshire,' privately published.

The Drawing, interleaved in a copy of the book, was sold with the Stourhead heirlooms a few years ago.

## XXXVII

## 205. THE CUSTOM HOUSE. 1827.

*Engraved by J. C. Allen. 9 $\frac{5}{8}$  by 5 $\frac{1}{2}$ .*

The Custom House to right with the Monument behind. Quays, barges, and shipping in front. The dome of St. Paul's in distance.

*Engraver's Proofs.* (a) Before Title. Artists' names in faint italics.

*R., T.* (b) Title in centre in etched italic caps; before Pub. line.  
*BM.*

*First Pub. State.* Same lettering, with Pub. line added in italics.  
Date, Jan. 1, 1827.

*Second State.* Title in open Rom. caps. Pub. line in Rom. small type.

*Third State.* A line in each of the caps of Title.

The Drawing was in the Hibbert Sale at Christie's in 1860.

I believe that this print and the one following were published as a pair, and not as book illustrations.

## 206. OLD LONDON BRIDGE AND VICINITY. 1827.

*Engraved by E. Goodall. 10 $\frac{1}{2}$  by 7.*

The Bridge in centre in mid-distance, seen from quay of Custom House. Shipping and barges to right and left. On buoy to left is "Port of London."

*Engraver's Proofs.* Before Title. Left, "Drawn by J. M. W. Turner R.A."; right, "Etched by Edw<sup>d</sup> Goodall"; in italics. *BM., R.*

*First Pub. State.* Same lettering, with Pub. line added, also in italics.  
Date, June 1, 1827. "Printed by M<sup>o</sup>Queen" low on right.

*Second State.* Title in open Rom. caps; artists' names and Pub. line in small Rom. type. "Proof" on right.

*Third and Later States.* A line in all the caps of Title. "Proof" removed.

The Drawing is in the Jones Bequest at South Kensington, under the title of "The Port of London."

## XXXVIII

207. TIVOLI. A COMPOSITION. Single Plate. 1827.

*Engraved by E. Goodall. 23 $\frac{3}{4}$  by 15 $\frac{7}{8}$ .*

Still reach of river in front, with ruined, classical temple high on right; towers and buildings on steep cliffs beyond. High, dark trees to left. Campagna in distance, over which sun is setting. Women and goat in foreground.

*Engraver's Proof.* Before Title and Pub. line. Artists' names in italics. Completed. *R.*

*First Pub. State.* Title in centre in open caps. Below, Dedication to Sir Thomas Lawrence, P.R.A., etc. Artists' names in small Rom. letters. At foot, "London, Published for the Proprietor, J. Allnutt Esq<sup>r</sup>, by Colnaghi and Son, Pall Mall East, 1827." "Printed by M<sup>c</sup>Queen" low on right.

The Drawing is in the possession of Lord Joicey.

This beautiful plate was engraved for Mr. Allnutt, of Clapham, a well-known patron of Turner. The Open Etching is also very attractive.

## XXXIX

208. THE TEMPLE OF JUPITER IN THE ISLAND OF ÆGINA. Single Plate. 1828.

*Engraved by John Pye (Etched by S. Middiman). 22 $\frac{5}{8}$  by 15.*

The Temple (in its original state) high in mid-distance, surrounded by other classical buildings. Sea in distance on right. Clump of tall trees in centre and another to left, with distant view of sea between. Procession of classical figures in foreground.

*Engraver's Proofs.* (a) Very early. Burin work only commenced. In centre, below plate-line, in minute italics, "S. Middiman et J. Pye aquafortis fecit 1824." *BM.* (b) Burin work advanced, except on sky. Without any lettering. *R.* (c) Plate nearly completed, but still without any lettering. *R.* (d) Completed. Left, "J. M. W. Turner, R.A.;" right, "John Pye, London, 1827"; in italics. Before Title.

*First Pub. State.* Before Title. Artists' names in slender caps.

Pub. line Date, Jan. 1, 1828. "Printed by M<sup>c</sup>Queen" on right.

*Second State.* Title added in open Rom. caps. Artists' names in Rom. caps. In centre under plate-line, "Etched by S. Middiman and John Pye" in small Rom. type. Dedication to Lord Lyndhurst, coat of arms, etc. Printer's name on left.

*Third State.* A line in centre of all the caps of Title.

*Fourth State.* Printer's name removed.

It is uncertain from what Picture or Drawing this engraving was taken.

## XL

### 'PICTURESQUE VIEWS IN ENGLAND AND WALES,' 1827—1838

A full account of this beautiful but ill-fated work will be found in the Introduction (pp. xlvii-l). The plates were all engraved on copper, steel not yet having come into general use. The copper-plates, along with almost the entire stock of the engravings, were found in Turner's house at his death; the former were broken up at Christie's before the great Sales in 1873 and 1874.

The late Mr. Henry Graves, the publisher, told me that the plates were usually engraved as fast as Turner supplied the drawings, so that the date on each print always corresponds within about a year with that of the drawing. Volume I, containing sixty plates, appeared in 1832. Volume II, owing to the want of success, was stopped when thirty-six more had been completed. The volumes were afterwards re-divided into forty-eight plates each.

A few unengraved drawings survive, which to judge from their style and size, may very probably have been intended for the work. One of these, *Exeter College, Oxford*, is in the National Gallery, and others are in private collections, but the ascription is in every case only conjectural. The so-called 'Continuation of the England and Wales' is described on pp. 169-173.

The original advertised prices were:

India Proofs before letters, Colombier folio,					
with the Etchings	...	...	...	£48	per vol.
India Proofs before letters, Colombier folio,					
without the Etchings	...	...	...	£40	"
Ditto, with letters, Imperial Quarto (30					
copies only printed)	...	...	...	£24	"
Proofs, Imperial Quarto	...	...	...	£15 15s.	"
Prints, Royal Quarto	...	...	...	£10 10s.	"

209. RIEVAULX ABBEY, YORKSHIRE. (Part I, No. 1.)

*Engraved by E. Goodall. 9 $\frac{3}{8}$  by 6 $\frac{7}{16}$ .*

The Abbey ruins in sunlight, in mid-distance, in centre of valley between wooded hills. River in foreground with angler standing in water on left.

*Engraver's Proofs.* Before Title. In centre under plate-line, "Etched by E. Goodall from a drawing by J. M. W. Turner, R.A.", in italics. Nearly completed. *BM., R.* Another, touched by Turner. *T.*

*First Pub. State.* Still before Title. "Etched by" removed; other lettering unaltered. Before Pub. line and printer's name.

*Second State.* 'India Proofs.' On India paper. Title and artists' names in italics. "Published March 1, 1827, for the Proprietor, by Robert Jennings, Poultry." "Printed by M<sup>c</sup>Queen," low on right.

*Third State.* 'Large Paper Proofs.' On plain paper, Imperial Quarto. Same lettering as preceding.

*Fourth State.* 'Prints.' On plain paper, Royal Quarto. Same lettering.

\* \* \* It will be observed throughout the 'England and Wales,' that the only differences that can be defined after the First Pub. State, lie either in the nature or the size of the paper, and the size has since been frequently altered in binding the plates. But there is, of course, a gradual but distinct depreciation in each succeeding issue, especially after the Second State, the impressions of which are always fine, only thirty sets having been printed. Yet even the Fourth State—the 'Prints'—are fairly good, Turner not having allowed too many to be printed, and, after Heath's bankruptcy, having bought back the copper-plates to prevent their falling into unscrupulous hands. (See Introduction, p. xlvi.)

The Drawing is in the possession of Sir Donald Currie, G.C.M.G.

In this charming plate the characteristic attitude of the angler, who is tying on a fly while wading, is very noticeable. Only a fisherman could have drawn it. At the same time the long, slender, tapering line of the rod is of the greatest value to the composition, as may be seen by covering it up.

**210. LANCASTER FROM THE AQUEDUCT BRIDGE. (Part I, No. 2.)**

*Engraved by R. Wallis. 9 $\frac{1}{8}$  by 6 $\frac{1}{2}$ .*

The Town in distance with castle on height, seen from canal aqueduct, which crosses the river in foreground. Cornfield with reapers on flats by river below. "Lancaster" on barge to right.

*Engraver's Proofs.* Before Title. Left, "Drawn by J. M. W. Turner R.A.;" right, "Etch'd by Rob<sup>t</sup> Wallis," in italics. Nearly completed, but with many fewer figures in cornfield than after. *BM., R.* Later Proof, with the additional figures scratched white, and details for engraver drawn in pencil on margin by Turner. *BM.*

*First Pub. State.* Still before Title. "Etch'd by" altered to "Engr. by." Before Pub. line and printer's name. Many reapers added in cornfield, especially at right corner below angle of parapet.

*Second State.* 'India Proofs.' On India paper. Title and artists' names in italics. Pub. line Date, March 1, 1827.

*Third State.* 'Large Paper Proofs.' On plain paper, Imperial Quarto. Same lettering as preceding.

*Fourth State.* 'Prints.' On plain paper, Royal Quarto. Same lettering.

There are two Drawings of this subject, differing in size, but both apparently by Turner's hand. One is in the possession of Mr. W. H. Lever, M.P.

**211. DARTMOUTH COVE. (Part I, No. 3.)**

*Engraved by W. R. Smith. 9 by 6 $\frac{1}{2}$ .*

The winding, landlocked harbour to right and left, divided by high, wooded hills in centre. Town and shipping to right. Large party of sailors and women in foreground.

*Engraver's Proofs.* Without any lettering. Nearly completed. *BM., R.* One in *BM.* is touched by Turner, with instructions in margin —"All the broad lights Burnished."

*First Pub. State.* Before Title and Pub. line. Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by W. R. Smith"; in italics.

*Second and Later States. As Rievaulx Abbey, No. 209.*

The Drawing is in the possession of Mr. Holbrook Gaskell.

This view of *Dartmouth* is totally different from the earlier ones in 'The Southern Coast' and in 'The Rivers of England,' and is, I think, much more beautiful.

**212. BOLTON ABBEY, YORKSHIRE. (Part I, No. 4.)**

*Engraved by R. Wallis. 9 by 6 $\frac{7}{16}$ .*

The gable end of Abbey ruins to left, seen through trees. To right the Wharfe flowing beneath high, precipitous rocks. Angler seated by river in foreground.

*First Pub. State. Right, "Engraved by Rob<sup>t</sup> Wallis 1827." Before Title, etc.*

*Second and Later States. As Rievaulx Abbey, No. 209.*

The Drawing is in the possession of Mr. W. H. Lever, M.P.

Mr. Ruskin has written at length on the Drawing for this plate. He says ('M. P.', vol. iv, p. 254):

"But Turner evidently felt that the claims upon his regard possessed by those places which first had opened to him the joy, and the labour, of his life, could never be superseded; no Alpine cloud could efface, no Italian sunbeam outshine, the memory of the pleasant dales and days of Rokeby and Bolton; and many a simple promontory, dim with southern olive,—many a low cliff that stooped unnoticed over some alien wave, was recorded by him with a love, and delicate care, that were the shadows of old thoughts and long-lost delights, whose charm yet hung like morning mist above the chanting waves of Wharfe and Greta." . . .

"With all his heart, he was attached to the narrow meadows and rounded knolls of England; by all his imagination he was urged to the reverence of endless vales and measureless hills: nor could any scene be too contracted for his love, or too vast for his ambition. Hence, when he returned to English scenery after his first studies in Savoy and Dauphiné, he was continually endeavouring to reconcile old fondnesses with new sublimities; and, as in Switzerland he chose rounded Alps for the love of Yorkshire, so in Yorkshire he exaggerated scale, in memory of Switzerland." . . .

"The Abbey is placed, as most lovers of our English scenery know well, on a little promontory of level park land, enclosed by one of the sweeps of the Wharfe. On the other side of the river, the flank of the dale rises in a pretty wooded brow, which the river, leaning against, has cut into two or three somewhat bold masses of rock, steep to the water's edge, but feathered above with copse of ash and oak. Above these rocks, the hills are rounded softly upwards to the moorland; the entire height of the brow towards the river being perhaps two hundred feet, and the rocky parts of it not above forty or fifty, so that the general impression upon the eye is that the hill is little more than twice the height of the ruins, or of the groups of noble ash trees which encircle them. One of these groups is conspicuous above the

rest, growing on the very shore of the tongue of land which projects into the river, whose clear brown water, stealing first in mere threads between the separate pebbles of shingle, and eddying in soft golden lines towards its central currents, flows out of amber into ebony, and glides calm and deep below the rock on the opposite shore.

"Except in this stony bed of the stream, the scene possesses very little more aspect of mountain character than belongs to some of the park and meadow land under the chalk hills near Henley and Maidenhead; and if it were faithfully drawn in all points, and on its true scale, would hardly more affect the imagination of the spectator, unless he traced, with such care as is never from any spectator to be hoped, the evidence of nobler character in the pebbled shore and un conspicuous rock. But the scene in reality does affect the imagination strongly, and in a way wholly different from lowland hill scenery. A little farther up the valley the limestone summits rise, and that steeply, to a height of twelve hundred feet above the river, which foams between them in the narrow and dangerous channel of the Strid. Noble moorlands extend above, purple with heath, and broken into scars and glens, and around every soft tuft of wood, and gentle extent of meadow, throughout the dale, there floats a feeling of this mountain power, and an instinctive apprehension of the strength and greatness of the wild northern land.

"It is to the association of this power and border sternness with the sweet peace and tender decay of Bolton Priory, that the scene owes its distinctive charm. The feelings excited by both characters are definitely connected by the melancholy tradition of the circumstances to which the Abbey owes its origin; and yet farther darkened by the nearer memory of the death, in the same spot which betrayed the boy of Egremont, of another, as young, as thoughtless, and as beloved.

'The stately priory was reared,  
And Wharfe, as he moved along,  
To matins joined a mournful voice,  
Nor failed at evensong.'

" . . . Turner goes down to the shingly shore; for the Abbey is but the child of the Wharfe;—it is the river, the great cause of the Abbey, which shall be his main subject; only the extremity of the ruin itself is seen, between the stems of the ash trees; but the waves of the Wharfe are studied with a care which renders this drawing unique among Turner's works, for its expression of the eddies of a slow mountain stream, and of their pausing in treacherous depth beneath the hollowed rocks.

"On the opposite shore is a singular jutting angle of the shales, forming the principal feature of the low cliffs at the water's edge. Turner fastens on it as the only available mass; draws it with notable care, and then magnifies it by diminishing the trees on its top to one fifth of their real size, so that what would else have been little more than a stony bank becomes a true precipice, on a scale completely suggestive of the heights behind. The hill beyond is in like manner lifted into a more rounded, but still precipitous, eminence, reaching the utmost admissible elevation of ten or twelve hundred feet (measurable by the trees upon it)." . . .

### 213. COLCHESTER, ESSEX. (Part II, No. 1.)

*Engraved by R. Wallis. 9 by 6 $\frac{9}{16}$ .*

The town on opposite bank of small river, which widens to left. Castle on eminence in centre behind clump of trees. Low sun

on left. Watermill to right. Men and dog chasing hare in foreground.

*Engraver's Proofs.* One, with the following directions in Turner's writing for lightening the sky round the sun, etc. "Lines of hills too much seen tho they are laid the right way. Try and blend them but *not* by a cross line. Burnish the sky round the sun etc. etc. *Dont top up*, and try some [here some marks] at  $\times \times \times$ , and I shall see how they will answer." In the possession of the engraver's family.

*First Pub. State.* Right, "Rob<sup>t</sup> Wallis 1827." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, June, 1827.

The Drawing is in the possession of Mr. Fairfax Murray.

It is difficult to be certain what time of day is depicted in this charming plate, and the Drawing does not settle the question, as, although still extremely beautiful, it has somewhat faded. I think it is intended for a summer evening, an hour or so before sunset, but it may easily give the impression of moonlight.

#### 214. FALL OF THE TEES, YORKSHIRE. (Part II, No. 2.)

*Engraved by E. Goodall. 8 $\frac{1}{16}$  by 6 $\frac{7}{8}$ .*

River falling over high, perpendicular wall of rock in centre. Above and beyond, slopes of moorland. Man seated on rock below fall.

*First Pub. State.* Left, "Drawn by J. M. W. Turner RA.;" right, "Engraved by E. Goodall." Before Title, etc.

*Second and Later States.* As in *Rievaulx Abbey*, No. 209, but with Date, June, 1827.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

#### 215. RICHMOND, YORKSHIRE. (Part II, No. 3.)

*Engraved by W. R. Smith. 9 $\frac{3}{8}$  by 6 $\frac{5}{8}$ .*

The town on hill in centre; the tower of castle conspicuous in sunlight. River flowing below to right. On high bank in foreground, milkmaid followed by two dogs.

*Engraver's Proofs.* (a) Without any letters. Before two figures half-way up bank below town, *BM*. Two others, touched by Turner, *R*.

(b) More advanced and with the two figures added, *BM*.

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by W. R. Smith." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, June, 1827.

The Drawing is in the possession of Mr. George Salting.

There are four engraved plates from drawings by Turner of this romantic little Yorkshire town, which had naturally a keen attraction for him. Perhaps the finest is *Richmond from the Moors* (No. 232), but there is a great charm in the present one, and the Drawing well merits Mr. Ruskin's eulogy:

"There is no more lovely rendering of old English life; the scarcely altered sweetness of hill and stream, the baronial ruins on their crag, the old-fashioned town with the little gardens behind each house, the winding walks for pleasure along the river shore—all now, in their reality, devastated by the hell-blasts of avarice and luxury."—'Notes on his own Collection,' ed. 1904, vol. xiii.

#### 216. LAUNCESTON, CORNWALL. (Part II, No. 4.)

*Engraved by J. C. Varrall.*  $9\frac{5}{16}$  by  $6\frac{9}{16}$ .

Town in distance, high on steep wooded hill, with castle towering above it. Below, stream winding among meadows. Road in foreground between trees, with man on horseback.

*Engraver's Proofs.* Without any letters. Two touched by Turner; one before sheep in meadow in centre, and unfinished throughout; another with sheep drawn in and nearly complete. *BM*.

*First Pub. State.* Without any lettering, but completed. Much more luminous than the above Engraver's Proofs.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, June, 1827.

The Drawing is in the possession of Mr. J. F. Schwann.

This is a most beautiful plate, extremely skilful in its composition. It will be observed how perfectly the dark figure on horseback centres the whole arrangement of lines and lights, arresting and resting the eye.

## 217. BERNARD [BARNARD] CASTLE, DURHAM. (Part III, No. 1.)

*Engraved by R. Wallis. 9 $\frac{1}{8}$  by 6 $\frac{5}{8}$ .*

River in foreground, crossed by bridge in mid-distance, above which, to left, on steep bank, are the Castle ruins. Sun sinking in centre. Two women fishing below trees on right.

*Engraver's Proofs.* In centre, under plate-line, very small, "Rob<sup>t</sup> Wallis 1827." Before the many white reflections in water beyond bridge, and before white lights on bridge. *R.*

*First Pub. State.* In centre, "Engraved by Rob<sup>t</sup> Wallis from a Drawing by J. M. W. Turner R.A." Before Title, etc. Lights referred to above added.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, Dec. 1, 1827.

The Drawing is in the possession of Mrs. W. Pitt-Miller. An earlier sketch in colour is in my possession.

## 218. SALTASH, CORNWALL. (Part III, No. 2.)

*Engraved by W. R. Smith. 9 $\frac{1}{8}$  by 6 $\frac{7}{8}$ .*

The harbour in front, with many rowing-boats crowded with women and soldiers. Town on hill in distance partly hidden by man-of-war. Hulks to left.

*Engraver's Proofs.* Without any letters. Many, mostly drawn on by Turner, and with instructions in margin. *BM.*, *R.*, etc.

*First Pub. State.* Left, "Drawn by J. M. W. Turner, R.A.;" right, "Engraved by W. R. Smith," in etched writing. Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, Dec. 1, 1827.

The Drawing was in the possession of the late Mr. S. G. Holland.

## 219. ALBOROUGH [ALDBOROUGH], SUFFOLK. (Part III, No. 3.)

*Engraved by E. Goodall. 9 $\frac{1}{8}$  by 6 $\frac{1}{2}$ .*

Broad, tidal river in front, with boats and Martello tower to right. Sun setting. Town in distance on low hill to left. Floating mast with row-boat conspicuous on left.

*Engraver's Proofs.* Without any letters. Two *BM.*, one touched by Turner.

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by E. Goodall." Before Title, etc.

*Second and Later States.* As in *Rievaulx Abbey*, No. 209, but with Date, Dec. 1, 1827.

The Drawing was in the Quilter Sale in 1875.

220. ORFORD, SUFFOLK. (Part III, No. 4.)

*Engraved by R. Brandard.*  $9\frac{5}{16}$  by  $6\frac{1}{2}$ .

Town seen across estuary; tower of castle conspicuous to left and church to right. Fishermen drawing net ashore in left foreground.

*Engraver's Proofs.* One *BM.*, unfinished. "Etch'd by R. Brandard" below plate-line.

*First Pub. State.* In centre below plate-line, "Eng'd by R. Brandard from a drawing by J. M. W. Turner R.A." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, Dec. 1, 1827.

This beautiful Drawing is in the possession of Mrs. Mackenzie.

221. STRAITS OF DOVER. (Part IV, No. 1.)

*Engraved by W. Miller.* 10 by  $6\frac{1}{8}$ .

The white cliffs in centre, with South Foreland lighthouse to right castle in dip to left. Rough sea with various craft. Light breaking through stormy sky.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Etched by Will<sup>m</sup> Miller, 1827"; below, to left, "Strait of Dover." Nearly finished, but before small fishing-boat below cliff on extreme right. *R.*

*First Pub. State.* Same lettering, except "Etched by" altered to "Engraved by." Boat added below cliff on extreme right. Sea worked upon and darkened.

*Second and Later States.* "Strait of Dover" removed. Title and lettering as *Rievaulx Abbey*, No. 209, but with Date, March 1, 1828.

The Drawing is in the possession of Mr. E. Nettlefold.

This is one of the finest seas in the 'England and Wales'; it is superbly engraved by Miller. The sky also, full of wind, light,

and cloud, is admirably rendered. And the whole scene is so *English*, so exactly what one sees on landing at Dover on a sunny, windy day.

222. PRUDOE [PRUDHOE] CASTLE, NORTHUMBERLAND.  
(Part IV, No. 2.)

*Engraved by E. Goodall. 9 $\frac{3}{16}$  by 6 $\frac{1}{2}$ .*

Castle in distance in centre, on steep hill. Sun reflected on calm river below. Road under tall trees to right. Two women and child on bank in right foreground.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A"; right  
"Etched by E. Goodall." Three *BM.*, in various stages.

*First Pub. State.* Same lettering as preceding. Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, March 1, 1828.

The Drawing is in the possession of the Rev. W. Kingsley.

The Rev. Mr. Kingsley, to whom the Drawing for this plate belongs, tells me that it was made by Turner from memory, he having been struck with the view as he was being driven past, whilst on a visit to the Swinburne family. He wanted to stop the carriage and make a sketch, but time would not permit.

Mr. Kingsley told me that the drawing was afterwards damaged in the centre of the sun's reflection in the water, and on Turner's coming to see it, he said: "I won't have that tampered with." He moistened his finger with saliva, rubbed the colour off, and then touched it in again. It is now impossible to see the repair. At the same time he scratched in his name in the left corner of the Drawing, which had previously been unsigned, as was the case with many of the 'England and Wales' Series.

It will be observed that the river divides into two channels, the right-hand one being that which it usually takes, but the left is also filled in a flood.

223. VALLE CRUCIS ABBEY, DENBIGHSHIRE. (Part IV, No. 3.)

*Engraved by J. C. Varrall. 9 $\frac{1}{8}$  by 6 $\frac{5}{16}$ .*

The Abbey ruins in centre, among trees at foot of wooded hill by river. Cornfield in foreground with reapers, and girl on left with sheep.

*Engraver's Proofs.* Without any lettering. Three *BM.*, in various stages; two touched by Turner.

*First Pub. State.* Also without lettering. Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, March 1, 1828.

The Drawing was in the Munro Sale in 1877.

224. BUCKFASTLEIGH ABBEY, DEVONSHIRE. (Part IV, No. 4.)

*Engraved by R. Wallis. 9 $\frac{1}{8}$  by 6 $\frac{7}{16}$ .*

Winding river in centre seen from high foreground; wooded hills on either side. Abbey in mid-distance among meadows. Boys climbing trees in left foreground.

*Engraver's Proofs.* Without any letters. One *BM.*, touched by Turner.

*First Pub. State.* Left, "J. M. W. Turner R.A.;" right, "Rob<sup>t</sup> Wallis, 1828." Before Title, etc.

*Second and Later States.* As in *Rievaulx Abbey*, No. 209, but with Date, March 1, 1828.

\* \* \* For Small Replica in 'Literary Souvenir,' see later volume.

The Drawing, formerly in the Ruskin Collection, was sold at Christie's in 1901.

225. ENTRANCE TO FOWEY HARBOUR, CORNWALL. (Part V, No. 1.)

*Engraved by W. R. Smith. 9 $\frac{1}{16}$  by 6 $\frac{7}{16}$ .*

Stormy sea in front dashing against rocks on right, on which is a low square tower, conspicuously light against black sky. Boats on left rescuing drowning men and women.

*Engraver's Proofs.* Without any letters. Three in various stages *BM.*; *R.*

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by W. R. Smith"; centre (very small), "Jan' 1829." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, 1829.

The Drawing is in the possession of the Marquis of Lansdowne.

This plate is very similar in treatment to the same subject in 'The Southern Coast.'

226. OKEHAMPTON, DEVONSHIRE. (Part V, No. 2.)

*Engraved by J. T. Willmore. 9 $\frac{3}{8}$  by 6 $\frac{9}{16}$ .*

The castle ruins on summit of conical wooded hill in centre, round which stream winds. Hills all round. Man shooting rabbits in foreground.

*Engraver's Proofs.* In centre, "Etch'd by J. T. Willmore from a Drawing by J. M. W. Turner R.A." Touched by Turner, with instructions to soften upper sky. *R.*

*First Pub. State.* "Etch'd by" altered to "Eng'd by." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, Oct<sup>r</sup> 1828.

The Drawing is in the possession of Mr. Fairfax Murray.

I think Turner must have added the two rabbits mainly in order to get the smoke from the sportsman's first barrel, which it will be observed is blowing away to the right. Probably he needed some such vague half-light at that point, to break the otherwise too regular curves of the valley. It is pretty close quarters for both rabbits, but I think the right-hand one should get home safe, especially with a flintlock!

227. LANCASTER SANDS. (Part V, No. 3.)

*Engraved by R. Brandard. 9 $\frac{1}{4}$  by 6 $\frac{1}{2}$ .*

The Sands stretching across foreground; sea coming in on left. Sun setting behind Cumberland hills. Stage-coach, carts, and many figures hurrying to escape rising tide.

*Engraver's Proofs.* In centre, "Etch'd by R. Brandard from a Drawing by J. M. W. Turner R.A., 1828." In various stages; one touched by Turner, before distant boats on right and with many alterations in reflections on sands. *B.* Others touched by Turner, *BM.*, *R.*

*First Pub. State.* "Etch'd by" altered to "Eng'd by." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, 1828.

The Drawing is in the possession of Mr. George Salting.

Mr. Ruskin thus charmingly writes of the Drawing:

"It is of an evening in spring, when the south rain has ceased at sunset; and, through the lulled and golden air, the confused and fantastic mists float up along the hollows of the mountains, white and pure, the resurrection in spirit of the new-fallen rain, catching shadows from the precipices, and mocking the dark peaks with their own mountain-like but melting forms till the solid mountains seem in motion like those waves of cloud, emerging and vanishing as the weak wind passes by their summits; while the blue level night advances along the sea, and the singing breakers leap up to catch the last light from the path of the sunset."—'M. P.', vol. i, p. 254.

This fine plate differs very considerably from the earlier drawing of the same subject which is at Farnley.

228. KNARESBOROUGH, YORKSHIRE. (Part V, No. 4.)

*Engraved by T. Jeavons. 9 by 6 $\frac{5}{8}$ .*

Ruined castle high on steep hill to right; town beyond on left. Below, river winding through deep gorge. To left, at water's edge, mill and many smoking chimneys. Man driving cows on bank in right foreground and woman seated.

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A"; right, "Engraved by T. Jeavons, 1828." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, 1828.

The Drawing was in the possession of the late Mr. Laundy Walters.

The Drawing of *Knaresborough* has always seemed to me one of the most consummate and faultless of the 'England and Wales' series. There is a great serenity and sweetness about it, combined with a wealth of rich yet subdued colour. The composition and the chiaroscuro also are masterly, and the sentiment throughout emphatically *English*—it could have been drawn only in Yorkshire.

The engraving, although it is not by one of Turner's finest artists, fairly does justice to it.

229. MALMSBURY ABBEY, WILTSIRE. (Part VI, No. 1.)

*Engraved by J. C. Varrall. 9 $\frac{1}{8}$  by 6 $\frac{5}{8}$ .*

The Abbey ruin conspicuous on hill in centre; town to right and left. Below, meadows and trees in deep shadow. Rustic figures by gate to left; cows to right.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A"; right, "Eng<sup>d</sup> by J. C. Varrall." One touched by Turner, *BM*.

*First Pub. State.* Lettering as the preceding. Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, 1829.

The Drawing was in the possession of the late Mr. R. E. Tatham.

The tragedy in progress here is amusing. The milkmaid is evidently—and not unnaturally?—declining the attentions of the elderly and most unattractive swain, whilst the proceedings are being watched from behind the hedge, apparently by a youthful sister and brother. Doubtless Turner had witnessed the scene.

### 230. KILGARREN CASTLE, PEMBROKE. (Part VI, No. 2.)

*Engraved by J. T. Willmore.*  $9\frac{7}{16}$  by  $6\frac{1}{2}$ .

The Castle ruins high on dark wooded hill in centre above river, in which they are reflected. Sun setting behind. Two row-boats on left, and woman and child on bank to right.

*Engraver's Proof.* In centre, "Etch<sup>d</sup> by J. T. Willmore, from a drawing by J. M. W. Turner R.A." Before many small flecks of light cloud above castle. *R.*

*First Pub. State.* "Etch<sup>d</sup> by" altered to "Eng<sup>d</sup> by." Light clouds added, and shadows on woods darkened. Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, 1829.

The Drawing is in the possession of the Marquis of Lansdowne.

Mr. Ruskin cites the Drawing for this plate as among Turner's finest works. The oil picture of the same subject (in the possession of Mrs. Bischoffsheim) is also one of the greatest of his early pictures.<sup>1</sup>

The engraving is an admirable example of Willmore's work, and could hardly be surpassed.

### 231. EXETER. (Part VI, No. 3.)

*Engraved by T. Jeavons.*  $9\frac{1}{16}$  by  $6\frac{7}{16}$ .

River in front. City on right bank, with square block of houses

<sup>1</sup> There are one if not two old but spurious copies of this picture in existence, passing as originals.

conspicuous in centre; Cathedral in distance. Sailing and other boats by bank to right.

*Engraver's Proofs.* (a) Nearly completed. In centre, "Etc<sup>d</sup> by T. Jeavons from a Drawing by J. M. W. Turner R.A." Touched by Turner and with notes by him. *R.* (b) "Etc<sup>d</sup> by" altered to "Engraved by." Slight alterations in reflections in water. One touched by Turner, *R.; BM.*

*First Pub. State.* Without any lettering. Faint traces of previous inscription visible.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, 1829.

This Drawing was in the Levy Sale at Christie's in 1876.

232. RICHMOND, YORKSHIRE [FROM THE MOORS].  
(Part VI, No. 4.)

*Engraved by J. T. Willmore.*  $9\frac{3}{16}$  by  $6\frac{9}{16}$ .

The town in mid-distance to left, seen from high ground; the Castle conspicuous in light. A reach of river low on right, flowing between hills. Girl playing with dog in foreground.

*Engraver's Proofs.* Without any letters. One touched by Turner. *R.*

*First Pub. State.* In centre, "Eng<sup>d</sup> by J. T. Willmore from a

Drawing by J. M. W. Turner R.A." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with Date, March 1, 1828.

This Drawing is in the Fitzwilliam Museum at Cambridge.

This is probably the finest of Turner's many renderings of Richmond, Yorkshire.

233. LOUTH, LINCOLNSHIRE. (Part VII, No. 1.)

*Engraved by W. Radclyffe.*  $9\frac{1}{2}$  by  $6\frac{1}{2}$ .

Market-place in which a horsefair is being held. Booths and many figures on left. Church with tall spire fills background.

*Engraver's Proofs.* Completed but without any lettering. *R.*

*First Pub. State.* Left, "J. M. W. Turner R.A. del<sup>t</sup>"; right, "W. Radclyffe fc<sup>t</sup>, 1829." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with

date 1829, and after Publishers' address, "by Giraldon, Bovinet, Gallerie Vivienne, Paris."

The Drawing is in the possession of Mr. George Salting.

Mr. Ruskin writes of this subject ('Notes on his Collection,' 1904 ed., vol. xiii, p. 438):

"Another drawing of what he clearly felt to be objectionable, and painted, first as a part, and a very principal part of the English scenery he had undertaken to illustrate; and yet more, I fear, to please the publisher, and get circulation for the book in quarters where the picture was no recommendation. He dwells (I think ironically) on the elaborate carving of the church spire, with which the foreground interests are so distantly and vaguely connected."

I am unable to agree with this view. I think that in his 'England and Wales,' as in his 'Liber Studiorum,' Turner aimed at giving an all-round representation of his subject, as well as at displaying the whole range of his powers. This involved some homely pictures among the more romantic ones, and not infrequently, especially in the 'Liber,' the former were far from being successes. I believe also that the homely subjects were by no means uncongenial to him, and that he would probably have thoroughly enjoyed the sights and sounds of a country fair.

But how admirably he has composed his picture here. The yokels in the foreground are perhaps carelessly drawn, but look at the horses, the farmers, and the horse dealers. And observe how, between the lines of the booths and of the horses, the eye travels straight on to the stately nave of the fine church which closes the view; whilst on the left, the splendid spire, relieved light against the dark houses and the coming storm, shoots up into the sky. I have no doubt that the contrast here between foreground and background was intentional. Nothing could be more characteristic of Turner's own nature nor of his art.

#### 234. GREAT YARMOUTH, NORFOLK. (Part VII, No. 2.)

*Engraved by W. Miller. 10 by 7 $\frac{1}{8}$ .*

The harbour and sands seen from low cliff in foreground. Sea beyond, with long row of shipping. Nelson's Column on sands in centre. Town to left. Woman in foreground with clothes, fish, etc., and overturned basket.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A. "; right, "Etch<sup>d</sup> by Will<sup>m</sup> Miller." One, early, R. Another, later,

in *BM.*, touched by Turner, and with the following instructions in margin (against sands on right), "too equal—more like grass." The white object on the left, in a line with the woman, is redrawn in margin, with the explanation "cap"; Turner's intention being to show the force of the wind.

*First Pub. State.* "Etched by" altered to "Engraved by." "Yarmouth, Norfolk," added in italics in left margin. A few impressions appear to have been taken after this first lettering had been removed, but prior to the re-lettering for the Second and Later States. The impressions in question are without any lettering. *R.*

*Second and Later States.* As *Louth*, No. 233. Date, 1829.

The Drawing is in the possession of the Rev. W. Kingsley.

The curious round, white object in the extreme left foreground here is, as explained above, the cap of the woman who is laying out fish. Turner no doubt required a high light at that spot, to balance the elaborate composition, which is centred by the tall Nelson Column. The sky is extremely effective. The Drawing is very highly finished, beautiful in colour, and in perfect preservation.

### 235. STONE HENGE. (Part VII, No. 3.)

*Engraved by R. Wallis. 9 $\frac{1}{4}$  by 6 $\frac{1}{2}$ .*

The Stones, illuminated by flash of lightning and relieved against dark sky behind. In foreground, shepherd and many sheep struck by lightning.

*First. Pub. State.* Without any lettering.

*Second and Later States.* As *Louth*, No. 233.

The Drawing is in the possession of Mrs. W. Pitt Miller.

Mr. Ruskin, criticizing severely and justly the engravers' general treatment of lightning in their plates, writes of this one:

"It is difficult to conceive how such pieces of work as the plates of *Stonehenge* and *Winchelsea* could ever have been presented to the public, as in any way resembling, or possessing even the most fanciful relation to, the Turner drawings of the same subjects. The original of the *Stonehenge* is perhaps the standard of storm-drawing, both for the overwhelming power and gigantic proportions and spaces of its cloud forms, and for the tremendous qualities of lurid and sulphurous colours which are gained in them. All its forms are marked with violent angles as if the whole muscular energy, so to speak, of the cloud were writhing in every fold: and their fantastic and fiery volumes have a peculiar horror, an awful life, shadowed out in their strange, swift,

fearful outlines which oppress the mind more than even the threatening of their gigantic gloom. The white lightning, not as it is drawn by less observant or less capable painters, in zigzag fortifications, but in its own dreadful irregularity of streaming fire, is brought down, not merely over the dark clouds, but through the full light of an illumined opening to the blue, which yet cannot abate the brilliancy of its white line; and the track of the last flash along the ground is fearfully marked by the dog howling over the fallen shepherd, and the ewe pressing her head upon the body of her dead lamb."

It may be interesting to add here that Turner's extraordinary truth to nature in his delineation of lightning was pointed out to me some years ago by the President of the Meteorological Society. He showed me a series of instantaneous photographs, in some of which, forms which I had previously considered to be exaggerations by the painter for the sake of effect, were literally reproduced by the camera.

### 236. HAMPTON COURT PALACE. (Part VII, No. 4.)

*Engraved by C. Westwood. 9 $\frac{1}{8}$  by 6 $\frac{7}{8}$ .*

Palace in centre seen across the Thames, on which are boats and anglers. Flock of ducks in front.

*Engraver's Proofs.* Without any letters. (a) Nearly completed, but before the white feathers or pebbles on left below basket. *BM.*  
 (b) The white feathers or pebbles scratched in by Turner. *BM.*

*First Pub. State.* Still without any letters. Completed.

*Second and Later States.* As *Louth*, No. 233.

The Drawing was in the Rodgett Sale at Christie's in 1859.

### 237. DEVONPORT AND DOCKYARD, DEVONSHIRE. (Part VIII, No. 1.)

*Engraved by T. Jeavons. 9 $\frac{5}{8}$  by 6 $\frac{5}{8}$ .*

The harbour in front, with men-of-war, hulks, and shipping. Steep roofs of dock buildings conspicuous in light in centre. Row-boats crowded with figures on left.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A"; right, "Etc<sup>d</sup> by T. Jeavons, 1829." Two; one touched and written on by Turner, nearly finished, but before bright, light clouds in break of sky in centre. *R.*

*First Pub. State.* "Etc<sup>d</sup> by T. Jeavons, 1829," altered to "Eng<sup>d</sup> by T. Jeavons, 1830." Before Title, etc.

*Second and Later States.* As in *Rievaulx Abbey*, but Publishers' names altered to "Robert Jennings and William Chaplin, Cheap-side." Date, March 15, 1830.

The Drawing was presented by Mr. Fairfax Murray to the Fogg Museum of Harvard University, U.S.A.

238. DUNSTANBOROUGH CASTLE, NORTHUMBERLAND.  
(Part VIII, No. 2.)

*Engraved by R. Brandard. 9 $\frac{1}{4}$  by 6 $\frac{3}{8}$ .*

The ruined castle in centre on rocky promontory, against which, to right, sea is breaking. In foreground, wrecked boat ashore, beside which are many figures and Revenue officer on horseback.

*Engraver's Proofs.* In centre, "Etch<sup>d</sup> R. Brandard from a Drawing by J. M. W. Turner R.A. 1829." Nearly finished; touched in white by Turner for more foam on the waves, and with some illegible instructions. *R.*

*First Pub. State.* In centre, "Etch<sup>d</sup>" altered to "Eng<sup>d</sup>." Before Title, etc.

*Second and Later States.* As in *Devonport*, No. 237.

The Drawing is in the possession of Lord Armstrong.

The treatment here is different from that of the same subject in the 'Liber Studiorum.' In the line engraving, the composition, with its strongly-accented light and shade, is admirable; in the mezzotint, the fresh, early-morning effect and the general sentiment are alike beautiful.

239. CARISBROOK CASTLE, ISLE OF WIGHT. (Part VIII,  
No. 3.)

*Engraved by C. Westwood. 9 $\frac{3}{8}$  by 6 $\frac{1}{2}$ .*

Castle in centre with arched gateway, approached by bridge over moat; on the bridge are several figures on horseback. Town in left distance, with rainbow.

*Engraver's Proofs.* Without any letters. *BM.*

*First Pub. State.* Still without any letters.

*Second and Later States.* As *Devonport*, No. 237.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

## 240. COWES, ISLE OF WIGHT. (Part VIII, No. 4.)

*Engraved by R. Wallis. 9 $\frac{7}{16}$  by 6 $\frac{7}{16}$ .*

The Solent in front, with clear evening sky; crescent moon overhead. Tall masts and yards of men-of-war relieved against sky. Man-of-war's gig in front.

*First Pub. State.* Before Title, etc. Right, "R. Wallis 1830," in slender upright capitals.

*Second and Later States.* As Devonport, No. 237.

The Drawing is in the possession of Mr. W. Yates.

This plate, it seems to me, does justice—so far as engraving can—to the superb Drawing. Wallis has caught the wonderful effect of the cool, clear, twilight sky, with the outlines of masts, sails and rigging silhouetted sharply against it; he has also carefully focussed all the lights up to the high crescent moon, with the evening star below. What, of course, he has not given—what no engraving could have given—is the exquisite pale primrose colour of the evening sky, and the contrasting rich dark blues, reds and browns of the lower part of the Drawing.

## 241. STAMFORD, LINCOLNSHIRE. (Part IX, No. 1.)

*Engraved by W. Miller. 9 $\frac{1}{4}$  by 6 $\frac{3}{8}$ .*

A wide street in front, with stage waggon on left discharging passengers. Thunderstorm overhead, with light breaking through on church tower in centre.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A"; right, "Etched by Will<sup>m</sup> Miller." BM., R.

*First Pub. State.* "Etched by" altered to "Engraved by." Before Title, etc.

*Second and Later States.* As Devonport, No. 237, but Date, May 1, 1830.

The Drawing was in the Fowler Sale at Christie's in 1899.

The sky is extremely fine here, as is also the brilliant, instantaneous lighting of the towers; but the foreground figures, although of the greatest importance to the composition, are unpleasantly realistic.

**242. ALNWICK CASTLE, NORTHUMBERLAND. (Part IX,  
No. 2.)**

*Engraved by J. T. Willmore. 9 $\frac{5}{8}$  by 6 $\frac{1}{2}$ .*

The dark mass of the Castle on right, above river, which is crossed by battlemented bridge in foreground. Full moon rising behind. Deer by water on left.

*Engraver's Proofs.* In centre, "Etch<sup>d</sup> by J. T. Willmore from a drawing by J. M. W. Turner R.A." Before any light figures on bank under left arch of bridge. One, touched by Turner, and with notes in margin, *B.*; others, *BM.*, *R.*

*First. Pub. State.* "Etch<sup>d</sup> by" altered to "Engrav<sup>d</sup> by." Before Title, etc. Light figures under bridge added.

*Second and Later States.* As *Devonport*, No. 237, but Date, May 1, 1830.

The Drawing is in the Collection of Mr. F. N. Fordham.

I do not remember ever to have seen the Drawing for this plate, but I regard the plate itself as one of the finest and most romantic of the Series. Willmore's engraving is, as usual, admirable. Turner painted comparatively few moonlight pictures, but those few are masterly.

**243. HOLY ISLAND, NORTHUMBERLAND. (Part IX,  
No. 3.)**

*Engraved by W. Tombleson. 9 $\frac{3}{4}$  by 6 $\frac{1}{2}$ .*

Ruins of Norman Cathedral to left, beyond jutting cliffs, against which sea is breaking. Ruined castle on high rock in distance, relieved against thunder cloud. Many figures in foreground landing from boat on right.

*Engraver's Proofs.* Without any letters. Before flagstaff in distance to right. *BM.*

*First Pub. State.* Also without any letters. Flagstaff added.

*Second and Later States.* As *Devonport*, No. 237, but Date, May, 1830.

The Drawing is in the possession of Mr. A. W. Nicholson.

The execution of this engraving is very inferior to the ordinary standard of the 'England and Wales.'

## 244. STONEYHURST, LANCASHIRE. (Part IX, No. 4.)

*Engraved by J. B. Allen. 9 $\frac{3}{8}$  by 6 $\frac{9}{16}$ .*

The castellated buildings of College in centre, on further side of pond. Rainbow to left. Monastic procession on right. Boys in left foreground, and man watering horses.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner"; right, "James B. Allen." Before diagonal rays behind rainbow, and before light reflections in water on left. *BM.*

*First Pub. State.* Right, "Engraved by James B. Allen." Before Title, etc. Rays and reflections added.

*Second and Later States.* As *Devonport*, No. 237, but Date, May, 1830.

The Drawing is in the possession of Lord Joicey.

It is interesting to compare this version of *Stoneyhurst* with Turner's earlier plate in Whitaker's 'Parish of Whalley.' The view is virtually the same; the difference is in the romantic treatment of 1830, as compared with the realism of 1801.

## 245. WINCHELSEA, SUSSEX. (Part X, No. 1.)

*Engraved by J. Henshall. 9 $\frac{1}{8}$  by 6 $\frac{7}{16}$ .*

Town on hill, in centre, approached by road passing under ruined arched gateway. Regiment of soldiers marching up, with baggage-waggons and camp-followers. Woman fainting in foreground.

*Engraver's Proofs.* Without any letters. Before flash of lightning over arched gateway. *BM.*

*First Pub. State.* Also without any letters. Lightning added.

*Second and Later States.* As *Devonport*, No. 237, but Date, 1830.

The Drawing was formerly in the Ruskin Collection.

*Winchelsea* appears to have been always associated in Turner's mind with soldiers. He made four drawings of it for engraving, at different periods, and in three of them soldiers are present. Probably at his first visit to the place he met the regiment on the march which he has depicted here. Mr. Ruskin writes amusingly on the subject:

"But perhaps one of the most curious examples is in the series of subjects

from Winchelsea. That in the *Liber Studiorum*, ‘Winchelsea, Sussex,’ bears date 1812, and its figures consist of a soldier speaking to a woman, who is resting on the bank beside the road. There is another small subject, with Winchelsea in the distance, of which the engraving bears date 1817.<sup>1</sup> It has two women with bundles, and two soldiers toiling along the embankment in the plain, and a baggage waggon in the distance. Neither of these seem to have satisfied him, and at last he did another for the England Series of which the Engraving bears date 1830. There is now a regiment on the march; the baggage-waggon is there, having got no further on in the thirteen years, but one of the women is tired and has fainted on the bank; another is supporting her against her bundle, and giving her drink; a third sympathetic woman is added, and the two soldiers have stopped, and one is drinking from his canteen.”—‘Pre-Raphaelitism,’ 1904 ed., vol. xii, p. 384.

The poor engraving of this plate—the sky especially—has already been alluded to. (See *Stonehenge*, No. 235.)

#### 246. TREMATON CASTLE, CORNWALL. (Part X, No. 2.)

*Engraved by R. Wallis.*  $9\frac{3}{8}$  by  $6\frac{1}{2}$ .

Castle in extreme left distance on conical hill. Broad, still sheet of water to right, with group of tall trees in centre, and houses behind. Woman and two donkeys in foreground. Flock of sheep at water’s edge on right.

*Engraver’s Proofs.* Without any letters. One touched by Turner; trees altered considerably, and row of distant trees added along sky-line on right; on top, a note: “These clouds to be softened almost to nothing with lighter edges.” In possession of engraver’s family. Another, nearly finished. *BM*.

*First Pub. State.* Right, “Rob<sup>t</sup> Wallis 1830.” Before Title, etc.

*Second and Later States.* As *Devonport*, No. 237, but Date, 1830.

The Drawing is in the possession of Mr. James Mason.

#### 247. ST. MAWES, CORNWALL. (Part X, No. 3.)

*Engraved by J. H. Kernot.*  $9\frac{3}{8}$  by  $6\frac{7}{8}$ .

Low, round bastion to right on hillside above town. Castle on hill in left distance. Shipping and boats in centre. In foreground, beach crowded with figures and pilchards.

*Engraver’s Proofs.* (a) Between centre and left corner, “Drawn by J. M. W. Turner R.A”; traces remaining of “Etch<sup>d</sup> by” (which has been erased) to right. A few clouds only at extreme top of sky. Plate otherwise completed. Touched by Turner. *BM*. (b) “Drawn by, etc.” re-engraved in usual place at left corner; right,

<sup>1</sup> See ‘Views in Sussex,’ No. 136.

"Engraved by James H. Kernot, 1830." Before Title, etc. Mass of small white clouds added in centre of sky. *BM., R.*

*First Pub. State.* Lettering as in (b), but Title added in left margin in very small italics, "S<sup>t</sup> Mawes and Pendennis Castle Cornwall, Stowing Pilchards."

*Second and Later States.* As *Devonport*, No. 237, but Date, June, 1830.

The Drawing is in the possession of Senator Clarke, Washington, U.S.A.

248. WALTON BRIDGE ON THAMES, SURRY [Sic].  
(Part X, No. 4.)

*Engraved by J. C. Varrall. 9 $\frac{7}{8}$  by 6 $\frac{5}{8}$ .*

The Thames in front crossed by two adjoining bridges. Barge with tall mast in centre. Flock of sheep in foreground, by water.

*Engraver's Proofs.* In centre, "Etch<sup>d</sup> by J. C. Varrall from a Draw<sup>g</sup> by J. M. W. Turner, R.A." Two *BM.*, both touched by Turner.

*First Pub. State.* "Etch<sup>d</sup> by" altered to "Eng<sup>d</sup> by." Before Title, etc.

*Second and Later States.* As *Devonport*, No. 237, Date Sept<sup>r</sup> 1, 1830.

The Drawing is in the possession of Mrs. Ashton.

The two oil pictures and the drawing of this subject are usually considered *tours de force* of Turner's, but, extraordinarily clever as is the composition in all three, they have never seemed to me as attractive as many of his less famous works.

249. LUDLOW CASTLE, SHROPSHIRE. (Part XI, No. 1.)

*Engraved by R. Wallis. 9 $\frac{7}{8}$  by 6 $\frac{3}{8}$ .*

The Castle crowning wooded hill to left; church and town beyond. Reach of river in front to left. Gleaners on bank in right foreground, below tall pines.

*Engraver's Proofs.* Without any letters. *BM., R.*

*First Pub. State.* Right, "Rob<sup>t</sup> Wallis, 1831." Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but publisher's name altered to "Moon, Boys & Graves 6 Pall Mall." Date, 1831.

The Drawing is in the possession of the Hon. W. F. D. Smith.

250. FOLKESTONE HARBOUR AND COAST TO DOVER.  
(Part XI, No. 2.)

*Engraved by J. Horsburgh. 9 $\frac{5}{16}$  by 6 $\frac{1}{16}$ .*

Shore in front, looking towards Dover; line of cliffs beyond, with Martello tower in centre. Dark storm-clouds to right. In front fishermen digging up kegs under direction of Revenue officer.

*First Pub. State.* Without any letters.

*Second and Later States.* As *Devonport*, No. 237. Date, 1831.

The Drawing was in the possession of the late Mr. Humphrey Roberts.

251. TYNEMOUTH, NORTHUMBERLAND. (Part XI, No. 3.)

*Engraved by W. R. Smith. 9 by 6 $\frac{1}{2}$ .*

Ruins of Priory on long, low cliff in centre; lighthouse to right. Stormy sea, with two ships ashore. Many figures in left foreground hauling wreckage ashore.

*Engraver's Proofs.* Without any letters. (a) Water and sky unfinished. *BM*. (b) Nearly completed, but diagonal rays in upper left corner much more sharply defined than later. *R*.

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by W. R. Smith." Before Title, etc. Diagonal rays in left upper corner very much softened.

*Second and Later States.* As *Ludlow Castle*, No. 249.

The Drawing was in the Bolckow sale at Christie's in 1892.

This is an impressive plate, finely composed; the black hull of the wreck and its tall masts admirably centre the arrangement of lines and lights. W. R. Smith's engraving here is excellent.

252. GOSPORT, ENTRANCE TO PORTSMOUTH HARBOUR.  
(Part XI, No. 4.)

*Engraved by R. Brandard. 9 $\frac{3}{16}$  by 6 $\frac{3}{8}$ .*

Harbour entrance in centre; long low fort to left; men-of-war to right. Sailing-boat in front with women and drummer, running before fresh breeze.

*Engraver's Proofs.* In centre, "Etch<sup>d</sup> by R. Brandard from a Drawing by J. M. W. Turner R.A. 1830." Touched and drawn on by Turner, with the following notes in the margin, "Masonry for the Fort large at the angle"; sketch added showing arrangement of stones. "The rigging of the Vessels all too thin." Above upper cumulus clouds: "All these parts are too apparent and speck-like. The more this part of the sky is toned and softened the better" No flag on staff on extreme left. *R.*

*First Pub. State.* "Etch<sup>d</sup> by" altered to "Eng<sup>d</sup> by." Before Title, etc. Rigging thickened, sky softened, and courses of masonry of fort clearly indicated. Flag added to left.

*Second and Later States.* As in *Ludlow Castle*, No. 249.

*N.B.*—In the *BM.* is an impression with artists' names in larger type and without Title, but it is probably a "false proof," as traces of the ordinary Title can still be detected, and the plate looks worn throughout.

The Drawing was exhibited by Mr. Ruskin at the Fine Art Society in 1878.

*Gosport* closely resembles the *Portsmouth* of 'The Southern Coast' (No. 120), and both are doubtless taken from the same sketch. Miller's masterly engraving of the sea in the earlier plate is, however, far finer than Brandard's here.

Mr. Ruskin calls the Drawing "a delightful piece of fast sailing, whether of boats or clouds."

### 253. WINDSOR CASTLE, BERKSHIRE. (Part XII, No. 1.)

*Engraved by W. Miller.* 9 $\frac{1}{4}$  by 6 $\frac{1}{8}$ .

Castle in centre stretching across plate; smoke rising from town below. In front the Thames, with barges to right and horses on tow-path to left. Low sun behind castle.

*Engraver's Proofs.* In the *BM.* is an impression with the Title written low on the left in italics, but I am not clear that it is an Engraver's Proof. Possibly it may have been taken off immediately after the printing of the First Published State, as in *Great Yarmouth*, No. 234.

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by William Miller." Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249.

The Drawing is in the possession of Mr. J. Beecham.

The engraving of this plate is a marvellous piece of execution, but both it and the Drawing seem almost too elaborate, too highly finished.

254. EATON [ETON] COLLEGE, BERKSHIRE. (Part XII, No. 2.)

*Engraved by W. Radclyffe. 9 $\frac{1}{2}$  by 6 $\frac{3}{8}$ .*

Sun setting behind College Chapel in centre; Thames in front with collegians in playing-fields to right, below high trees. Punts to left with eel-pots.

*Engraver's Proofs.* (a) Without any letters. Light clouds in upper sky only faintly indicated; before lights on foliage to left. R.

(b) Right, "W. Radclyffe Sc<sup>t</sup>." Completed. BM., R.

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Eng<sup>d</sup> by W. Radclyffe." Before Title, etc.

*Second and Later States.* As *Devonport*, No. 237. Date, 1831.

The Drawing is in the possession of the Marquis of Lansdowne.

255. BEDFORD, BEDFORDSHIRE. (Part XII, No. 3.)

*Engraved by J. T. Willmore. 9 $\frac{1}{10}$  by 6 $\frac{3}{8}$ .*

River in front, crossed by bridge in mid-distance; town beyond, with tall spire conspicuous in centre. Boats with figures on right; angler and boys on left.

*Engraver's Proofs.* In centre under plate-line, "J. T. Willmore."

(a) Touched by Turner with pencil lines drawn over left corner and with the following note: "All this part [illegible] too much the looks of Etching only—put some cross work to give variety." BM.

(b) Later, with the following notes by Turner: "The down-lines in the water are too visible by passing across the light parts, or too wide or too equal to the other lines." Again: "I want the upper part of the Sun slightly marked by burnishing, thus."

Again: "All the Town is too much made out; all the white paper must be taken away and lights lowered but not x [here gable end of building indicated] which appears stippled." R.

*First Pub. State.* Same lettering. Before Title, etc. Alterations indicated in (b) carried out.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1831.

The Drawing is in the possession of Mr. David Jardine.

## 256. PEMBROKE CASTLE, WALES. (Part XII, No 4.)

*Engraved by T. Jeavons. 9 $\frac{1}{8}$  by 6 $\frac{3}{8}$ .*

Castle stretching along low ridge of rock above sea. Thunder-storm behind. Sailing-boats to left running before wind. Boat ashore on right, with fish on beach beside it.

*Engraver's Proofs.* Without any letters. *BM., R.**First Pub. State.* Left, "Drawn by J. M. W. Turner R.A."; right, "Engraved by T. Jeavons." Before Title, etc.*Second and Later States.* As *Devonport*, No. 237. Date, 1831.

The Drawing was in the Novar Sale, 1878.

## 257. RICHMOND HILL AND BRIDGE, SURREY. (Part XIII, No. 1.)

*Engraved by W. R. Smith. 9 by 6 $\frac{1}{4}$ .*

Bridge in centre below wooded hill; houses to left. Avenue of trees by river side to right; on meadow in foreground, group picnicking and dancing.

*Engraver's Proofs.* Without any letters. (a) One very early. *BM.* (b) One touched by Turner, with details of the houses, etc., drawn in margin (the actual names of the owners being given in some cases); also sketch for alteration of cupola above town on left. The sky is unfinished, and Turner has written, "Until the whole [\* \*] of Sky and Ground be toned down by more Work [with the graver] the other parts have not their true value." *R.* (c) Later, in various stages. Still b.a.l. *BM., R.*

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A"; right, "Engraved by W. R. Smith," in flowing italics. Before Title, etc. Cupola altered and sky softened throughout.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing is in the possession of Mr. G. P. Dewhurst.

## 258. MALVERN ABBEY AND GATE, WORCESTERSHIRE. (Part XIII, No. 2.)

*Engraved by J. Horsburgh. 9 $\frac{3}{8}$  by 6 $\frac{1}{2}$ .*

Gothic gateway to right; Abbey and town beyond, light against dark thunder clouds. Vivid lightning from left striking cottage adjoining Abbey.

*Engraver's Proofs.* Without any letters. Before flash of lightning, and before milk pails, etc., in right corner. *BM*.

*First Pub. State.* Also b.a.l. Lightning and many details in foreground added.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing was in Messrs. Agnew's Gallery in 1903.

## 259. PLYMOUTH, DEVONSHIRE. (Part XIII, No. 3.)

*Engraved by W. J. Cooke.*  $9\frac{1}{4}$  by  $6\frac{5}{16}$ .

Plymouth Sound in centre; Mount Edgecombe to right seen across fortifications. Foreground crowded with sailors and women, some dancing.

*Engraver's Proofs.* Left, "J. M. W. Turner R.A"; right, "W. J. Cooke" in flowing italics.

*First Pub. State.* Before Title, etc.

*N.B.*—An apparently intermediate impression in *BM*. has the artists' names as in the Second and Later States, but before Title.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing is in the Victoria and Albert Museum (Jones Bequest).

## 260. SALISBURY, WILTS. (Part XIII, No. 4.)

*Engraved by W. Radclyffe.*  $9\frac{1}{2}$  by  $6\frac{9}{16}$ .

City in distance seen from a height; the Cathedral conspicuous in centre. Storm breaking from left. Sheep scattered over foreground; children sheltering under plaid in centre.

*Engraver's Proofs.* (a) Before any letters. Nearly finished, but open etched work still remaining on nave of cathedral. *BM*. (b) Lettering as in First Pub. State, but before any sheep on meadows at *extreme left*.

*First Pub. State.* Left, "J. M. W. Turner R.A. del"; right, "W. Radclyffe fc /30." Before Title, etc. White dots indicating sheep added on meadows at *extreme left*.

*Second and Later States.* As *Devonport*, No. 237. Date, June 1, 1830.

The Drawing is in the possession of Mr. George Coats.

Of the Drawing of *Salisbury* Mr. Ruskin thus finely writes:

"In the drawing of *Salisbury*, the plain is swept by rapid but not distressful rain. The cathedral occupies the centre of the picture, towering high over the city, of which the houses (made on purpose smaller than they really are) are scattered about it like a flock of sheep. The cathedral is surrounded by a great light. The storm gives way at first in a subdued gleam over a distant parish church, then bursts down again, breaks away into full light about the cathedral, and passes over the city, in various sun and shade. In the foreground stands a shepherd leaning on his staff, watching his flock;—bareheaded: he has given his cloak to a group of children, who have covered themselves up with it, and are shrinking from the rain; his dog crouches under a bank; his sheep, for the most part, are resting quietly, some coming up the slope of the bank towards him.

"The rain-clouds in this picture are wrought with a care which I have never seen equalled in any other sky of the same kind. It is the rain of blessing—abundant, but full of brightness; golden gleams are flying across the wet grass, and fall softly on the lines of willows over in the valley—willows by the watercourses; the little brooks flash out here and there between them and the fields." . . . —'M. P.,' vol. v, p. 148.

He justly condemns the execution of the engraving, which unfortunately altogether misses the charm of the Drawing, and is of little value except to show the composition.

261. ST. CATHERINE'S HILL, NEAR GUILDFORD, SURREY. (Part XIV, No. 1.)

*Engraved by J. H. Kernot. 9 $\frac{9}{16}$  by 6 $\frac{1}{4}$ .*

Ruined Chapel on steep hill in centre, on which a fair is being held; below to right, coach approaching down hollow road. Foreground crowded with booths and figures.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by James H. Kernot." (a) Touched all over by Turner, with various instructions in margin for softening sky and getting rid of the "look of Etching" on road in foreground. *BM.* (b) Later, alterations partly carried out. Before coach was darkened. *R.*

*First Pub. State.* Same lettering. Before Title, etc. Sky softened and uniformity of road in foreground broken up by lines of ruts. Coach darkened.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing was formerly in the Ruskin Collection.

This is perhaps the worst example in the whole Series of Turner's treatment of such subjects.

## 262. CHATHAM, KENT. (Part XIV, No. 2.)

*Engraved by W. Miller. 9 $\frac{1}{4}$  by 5 $\frac{1}{6}$ .*

Broad curve of Medway in centre, with town to left, seen from a height. Many hulks and shipping. Sentry and other soldiers on fort in foreground.

*First Pub. State.* Left, "J. M. W. Turner R.A."; right, "William Miller, 1832." Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing was in the Gurney Sale at Christie's in 1903.

## 263. MARGATE, KENT. (Part XIV, No. 3.)

*Engraved by R. Wallis. 9 $\frac{5}{8}$  by 6 $\frac{1}{4}$ .*

The Town in distance to right above bay; church tower conspicuous in centre; two windmills to right. Cornfield in foreground, with lady and children.

*Engraver's Proofs.* One, in the possession of the Engraver's family. Right, "R. Wallis, 1831." Touched by Turner; steamer at end of pier and many details added in pencil. Note on sky: "There wants gradation HERE and DONT put any cross lines. Pray take care of the sky for it is very well." Others in various stages, with same lettering. *BM., R.*

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A.;" right, "Engraved by R. Wallis." Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing is in the possession of Lord Northbourne.

## 264. ASHBY DE LA ZOUCH, LEICESTERSHIRE. (Part XIV, No. 4.)

*Engraved by W. Radclyffe. 9 $\frac{9}{16}$  by 6 $\frac{9}{16}$ .*

Ruins of Castle on grassy slopes in centre among trees, through which rays of setting sun are breaking from right. Pond below hill. Sheep and cows in foreground.

*Engraver's Proofs.* Without any letters. Two touched by Turner, *BM.*; another, *R.*

*First Pub. State.* Left, "J. M. W. Turner R.A., Del<sup>t</sup>"; right, "W. Radclyffe Sc<sup>t</sup>." Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing was recently in the possession of Mr. Lockett Agnew.

The Drawing for this plate is still very beautiful, although the sky has faded badly. The effect of the long rays of the setting sun breaking through the trees on the right is finely rendered. Radcliffe's engraving however, is seldom satisfactory, and here it is peculiarly dull and monotonous in execution, missing much of the attractiveness of the picture.

265. WARWICK CASTLE, WARWICKSHIRE. (Part XV,  
No. 1.)

*Engraved by R. Wallis.*  $9\frac{9}{15}$  by  $6\frac{7}{15}$ .

Broad mass of castle in centre; still river in front between trees. Masons at work on parapet in right foreground.

*Engraver's Proofs.* Without any letters. Before the swans and light reflections in water at left corner. *BM.* and *Engraver's Family.*

*First Pub. State.* Also b.a.l. Swans and light reflections added.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing is in the possession of Mr. Abraham Haworth.

266. KENILWORTH CASTLE, WARWICKSHIRE. (Part XV,  
No. 2.)

*Engraved by T. Jeavons.*  $9\frac{15}{16}$  by  $6\frac{7}{15}$ .

The long mass of Castle ruins on bank in centre. Moon rising to right. Water in foreground, in which cows are wading. Women with milk-pails to right and left.

*Engraver's Proofs.* In centre, "Etc<sup>d</sup> by T. Jeavons, 1832." Two, *BM.*, and one *R.*; all touched by Turner.

*First Pub. State.* "Etc<sup>d</sup> by" altered to "Eng<sup>d</sup> by." Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing was in the Novar sale at Christie's in 1877.

This has always seemed to me one of the most poetical plates of the 'England and Wales.' The sun has not quite set; his last rays are reflected on the upper clouds and on part of the Castle, and the

moon, lightly veiled by the evening mists, has just risen. The Castle stands, silent and desolate in the twilight, but still broad, still strong, still beautiful, even in ruin. Turner has deeply felt the pathos as well as the beauty of the scene.

The composition of the picture is masterly. Observe how skilfully the lines and curves repeat one another, yet never with monotony; and how lines, curves, figures, and lights all carry the eye onwards and up to the great pale, dominant mass of the Castle.

267. BRINKBURN PRIORY, NORTHUMBERLAND. (Part XV, No. 3.)

*Engraved by J. C. Varrall. 9 $\frac{3}{8}$  by 6.*

Priory ruins on bank to right. River in front, flowing in rocky bed below wooded hill on left. Woman fishing from rock in foreground.

*Engraver's Proofs.* (a) Without any letters. Instructions by Turner to add ray of light through trees on left, and to alter reflections on water. *R.* (b) In centre, "Engrav'd by J. C. Varrall from a Drawg by J. M. W. Turner R.A."; left, "Brinkburne Priory, Northum<sup>d</sup>." Ray added, but Turner has written: "Ray too positive" *BM.*; another, *R.*

*First Pub. State.* All lettering removed, but traces remaining below plate-line. Rays through trees on left much softened.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing is in the possession of Mr. J. Beecham.

The light falling on the wet trees on the left, above the Coquet, is charmingly rendered.

268. TAMWORTH CASTLE, STAFFORDSHIRE. (Part XV, No. 4.)

*Engraved by J. T. Willmore. 9 $\frac{3}{4}$  by 6 $\frac{7}{16}$ .*

The Castle in centre in shadow, on round, wooded eminence; sun setting behind; church tower to right. River in front, flowing from weir on right and crossed by long bridge to left. Tall trees in right foreground; on left, road with waggon and figures.

*Engraver's Proofs.* Without any letters. One in *BM.* touched by

Turner with instructions to alter reflections of castle, and to add "another mill" [this is in the distance, just below the church tower]. "You can burnish out and not take out the tree for the Mill" [i.e. to make room for the mill].

*First Pub. State.* Still b.a.l. House at water's edge below church tower altered to a mill, also lights added on river adjoining, to indicate current of mill-stream. This is one of many instances which show the minute care with which Turner followed every detail of a plate. In this case the alteration, small as it is, distinctly improves the balance of the composition.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1832.

The Drawing was formerly in the Windus Collection.

The round mass of the Castle on its conical hill, thrown dark against the setting sun, is very effective here. There are charming passages of evening light on the still river, and the beautiful old bridge.

269. ELY CATHEDRAL, CAMBRIDGESHIRE. (Part XVI, No. 1.)

*Engraved by T. Higham. 9 $\frac{1}{8}$  by 6 $\frac{1}{2}$ .*

The Cathedral stretching across centre of plate, with cottages below. Hay-makers to right; children by pond in left foreground.

*Engraver's Proofs.* Without any letters. One in *BM.*, touched by Turner, with notes (on left): "All this part of the sky requires to be made equal and more quiet"; also, alluding to front of transept: "This looks too old and decayed."

*First Pub. State.* Also b.a.l. Sky on left lighter and more uniform; front of transept worked upon, and look of decay on masonry removed.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1833.

The Drawing was in the Manchester Art Treasures Exhibition in 1857.

Mr. Ruskin refers to this drawing as an example of Turner's powers as an architectural draughtsman. ('M. P.', vol. i, p. 404.) The plate is well and delicately engraved.

## 270. BLENHEIM, OXFORDSHIRE. (Part XVI, No. 2.)

*Engraved by W. Radclyffe. 9½ by 5½.*

The Palace in distance to left, on wooded slope of park. Lake in centre crossed by bridge in mid-distance; woods beyond. Classical archway on extreme right, beside which are many figures. Horsemen and hounds approaching from left.

*Engraver's Proofs.* Without any letters. (a) With rays from centre of sky indicated by pencil lines, each numbered, and the following instructions: "The Sky is too heavy—if you burnish it lighter do it in rays and extend No. 1 fainter and fainter down to the Water—the Bridge being too dark. . . . Ask M<sup>r</sup> MacQueen to send two [proofs] the one full, the other lighter [this refers to lighter or darker printing] next time, for the Impression seems dark. I shall not want the drawing again." Light spots scratched out below bridge to indicate sailing boats. R. (b) Rays and boats added; foreground worked upon and darkened. R. (c) Left, "Drawn by J. M. W. Turner R.A.;" right, "Engrav'd by W. Radclyffe." A very light-printed impression, probably one of those asked for by Turner; touched upon in foreground, etc. This Proof has evidently been returned by post to the engraver, his address being still visible on the back. R.

*First Pub. State.* Lettering as Engraver's Proof (c). Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1833.

The Drawing is in the possession of Mr. R. D. Holt.

The near and distant woodlands are finely rendered here, and the sky is very luminous, but many of the foreground figures—especially those on the right—seem unsatisfactory and out of harmony with the rest of the scene.

## 271. CASTLE UPNOR, ON THE RIVER MEDWAY. (Part XVI, No. 3.)

*Engraved by J. B. Allen. 9⅔ by 6⅓.*

Castle to right on shore of wide estuary. In centre, sun setting behind hulks and men-of-war. Many fishermen and a dog by shore in foreground.

*Engraver's Proofs.* (a) Left, "Drawn by J. M. W. Turner R.A.;"

right, "Eng<sup>d</sup> by James B. Allen"; in centre, "Castle Upnor on the Medway with part of Chatham Dock-yard and Liner." Rays striking upward from the sun much more strongly marked than later. *R.* (b) Same lettering; rays softened; instructions by Turner on right: "The more the whole of this part [of the sky] is blended, the better." *BM.*

*First Pub. State.* Title removed. Artists' names as above. Clouds on right lightened and softened.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1833.

The Drawing is in the possession of Mrs. Ashton.

Despite the unattractive figures in the foreground (which, however, are of great value to the composition) *Castle Upnor* has always seemed to me one of the most beautiful plates of the Series. The treatment of sky and water is superb, and the whole picture palpitates with light. It is well engraved.

## 272. LAUGHARNE CASTLE, CAERMARTHENSHIRE. (Part XVI, No. 4.)

*Engraved by J. Horsburgh. 9<sup>3</sup>/<sub>8</sub> by 6<sup>9</sup>/<sub>16</sub>.*

Castle to left on low rock, above stormy sea strewn with wreckage. Dismasted ship at anchor to right. Many figures on left salving wreckage. Stormy sky with gleams of light.

*Engraver's Proofs.* Without any letters. Completed, except that ivy on furthest tower to left, is distinctly dark in parts, making it more prominent than later. *R.*

*First Pub. State.* Also b.a.l. Ivy and left tower of castle lightened, and now uniform throughout.

*Second State* (India Proofs). Title, "Larne Castle." Pub. line, etc., as *Ludlow Castle*, No. 249. Date, 1833.

*Third and Fourth States.* Title, "Laughharne Castle."

The Drawing is in the possession of Mr. J. Gresham.

Mr. Ruskin, in one of his finest chapters on Turner's drawing of the sea ('M. P.', vol. i, pp. 367-373), takes this plate to illustrate his views. Space compels my quoting only a few passages from it:

"It is not, however, from the shore that Turner usually studies his sea. Seen from the land, the curl of the breakers, even in nature, is somewhat uniform and monotonous; the size of the waves out at sea is uncomprehended; and those nearer the eye seem to succeed and resemble each other, to move slowly to the beach, and to break in the same lines and forms.

"Afloat, even twenty yards from the shore, we receive a totally different impression. Every wave around us appears vast, every one different from all the rest; and the breakers present, now that we see them with their backs towards us, the grand, extended, and varied lines of long curvature, which are peculiarly expressive both of velocity and power. Of waves that successively approach and break, each appears to the mind a separate individual, whose part being performed, it perishes, and is succeeded by another. . . . But it is when we perceive that it is no succession of wave, but the same water, constantly rising, and crashing, and recoiling, and rolling in again in new forms and with fresh fury, that we perceive the perturbed spirit, and feel the intensity of its unwearied rage. The sensation of power is also trebled;" . . .

"Aiming at these grand characters of the sea, Turner almost always places the spectator, not on the shore, but twenty or thirty yards from it, beyond the first range of the breakers, as in the Land's End, Fowey, Dunbar, and Laugharne. The latter has been well engraved, and may be taken as a standard of the expression of fitfulness and power. The grand division of the whole space of the sea by a few dark continuous furrows of tremendous swell (the breaking of one of which alone has strewed the rocks in front with ruin) furnishes us with an estimate of space and strength, which at once reduces the men upon the shore to insects; and yet through this terrific simplicity there are indicated a fitfulness and fury in the tossing of the individual lines, which give to the whole sea a wild, unwearied, reckless incoherency, like that of an enraged multitude, whose masses act together in phrensy, while not one individual feels as another. Especial attention is to be directed to the flatness of all the lines, for the same principle holds in sea which we have seen in mountains. All the size and sublimity of nature are given, not by the height, but by the breadth, of her masses; and Turner, by following her in her sweeping lines, while he does not lose the elevation of its surges, adds in a tenfold degree to their power. Farther, observe the peculiar expression of *weight* which there is in Turner's waves, precisely the same kind which we saw in his water-fall. We have not a cutting, springing, elastic line; no jumping or leaping in the waves; *that* is the characteristic of Chelsea Reach or Hampstead Ponds in a storm. But the surges roll and plunge with such prostration and hurling of their mass against the shore, that we feel the rocks are shaking under them. And, to add yet more to this impression, observe how little, comparatively, they are broken by the wind."

"In the distance of this grand picture there are two waves which entirely depart from the principle observed by all the rest, and spring high into the air. They have a message for us which it is important that we should understand. Their leap is not a preparation for breaking, neither is it caused by their meeting with a rock. It is caused by their encounter with the recoil of the preceding wave. . . . Such a recoiling wave will proceed out to sea through ten or twelve ranges of following breakers, before it is over-powered."

### 273. COVENTRY, WARWICKSHIRE. (Part XVII, No. 1.)

*Engraved by S. Fisher. 9 $\frac{1}{16}$  by 6 $\frac{1}{2}$ .*

Town in distance with three spires. Thunderstorm overhead with light breaking through. Two coaches on hollow road in right foreground. Donkeys, cattle, and sheep in left foreground.

*Engraver's Proofs.* Without any letters. Before lights across road between the two coaches, and before tall chimney with white smoke on right; right part of town indistinct in storm. One in *BM.*, with lights drawn in white, and instructions on town: "Houses more made out." Another, also touched, *R.*

*First Pub. State.* Also b.a.l. Lights added across road, and all over town, defining the houses and churches; tall chimney with white smoke added on right.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1833.

The Drawing is in the possession of Mr. C. W. Lea.

Turner's skill in rendering the rows upon rows of streets and the masses of houses here, without monotony, has always seemed to me marvellous. But the foreground is less satisfactory, and the engraving of the plate does not reach the usual standard of execution.

274. NOTTINGHAM, NOTTINGHAMSHIRE. (Part XVII,  
No. 2.)

*Engraved by W. J. Cooke.*  $9\frac{1}{2}$  by  $6\frac{3}{8}$ .

Town in distance to right, with double rainbow. Castle on hill on extreme left. In front, river on which are sailing-boats crowded with figures.

*Engraver's Proofs.* Left, "J. M. W. Turner, R.A." One, touched and drawn upon by Turner; right-hand rainbow scraped out. *R.* Another, later; in the margin Turner has written: "I must trouble you to quiet all the sky by taking away or softening down all markings which are harsh and cut up the whole. Get the sky right and then I think the rest will do."

*First Pub. State.* "W. J. Cooke" added on right. Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1833.

The Drawing is in the possession of Sir E. H. Scott, Bart.

Mr. Ruskin ('M. P.', iv, pp. 29-31), compares Turner's treatment of *Nottingham* in this plate with the earlier engraving of the same subject in 'The Copper-Plate Magazine' (1795), and he gives facsimiles of the Preliminary Etchings of both plates to illustrate his point, which is to show how the painter to the last preserved his early impressions of a place—*modifying*, not changing, his representation of it in his later years, with his fuller powers. This may

be seen in several other plates of the 'England and Wales'; notably in *Stonyhurst* (No. 244), *Gosport* (No. 252), and *Llanthony Abbey* (No. 287).

Mr. Ruskin also alludes to Turner's treatment of the reflections in the water here in another interesting passage ('M. P.', vol. i, pp. 354, 355).

275. CAREW CASTLE, PEMBROKE. (Part XVII, No. 3.)

*Engraved by W. Miller. 9  $\frac{7}{16}$  by 6  $\frac{3}{16}$ .*

Castle in centre partly hidden by trees, on low bank of shallow river. Level distance, with bridge, on left of which is column of white smoke. Light breaking through clouds overhead. Many cows in water in foreground. Three seated figures to right.

*Engraver's Proofs.* Left, "J. M. W. Turner R.A."; right, "William Miller." Sky unfinished and much harder in effect than later. *R.* First Pub. State. Same lettering. Before Title, etc. Sky much softened throughout.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1834.

The Drawing is in the possession of Mrs. Ruston.

This beautiful plate is one of Miller's triumphs. The rendering of Turner's elaborate sky could not be surpassed in engraving.

276. PENMAEN MAWR, CAERNARVONSHIRE. (Part XVII, No. 4.)

*Engraved by J. T. Willmore. 8  $\frac{15}{16}$  by 6  $\frac{7}{16}$ .*

Stormy sea to left. High cliffs on right. Heavy storm approaching. In foreground, road protected from sea by parapet; coach approaching rapidly.

*Engraver's Proofs.* Without any letters. Two, apparently finished.

*BM., R.*

*First Pub. State.* In centre, "J. T. Willmore." Before Title, etc. *Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1834.

The Drawing was in the Murrieta sale at Christie's in 1892.

277. CHRIST CHURCH COLLEGE, OXFORD. (Part XVIII, No. 1.)

*Engraved by J. Redaway. 8  $\frac{15}{16}$  by 6  $\frac{1}{4}$ .*

The College gateway and Tom Tower to right. House opposite

in course of demolition. Boys with kites on road in front. Two dons on right.

*Engraver's Proofs.* (a) Left, "Drawn by J. M. W. Turner R.A"; right, "by Ja<sup>s</sup> Redaway"; drawn and written on by Turner. *BM*. (b) "Engraved" added before engraver's name, and "Christ Church College Oxford" in centre, *R.*; one, touched and written on, *BM*. In all the above the *lower* kite is shaded and not so distinctly relieved against the sky as in later States.

*First Pub. State.* Artists' names as in (b). Title removed, but faint traces still visible. Lower kite bright white against the sky, and tail of upper kite more conspicuous. Lights added on gables of houses below kites.

*N.B.*—I have an impression without any lettering, but it differs otherwise in no way from the First Pub. State.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1834.

The Drawing was in the Novar sale at Christie's in 1877.

278. ARUNDEL CASTLE AND TOWN, SUSSEX. (Part XVIII, No. 2.)

*Engraved by T. Jeavons.* 9 $\frac{9}{16}$  by 6 $\frac{9}{16}$ .

Castle in mid-distance halfway up wooded hill; town to left. River winding through meadows, past windmill in centre. Sheep resting on hollow road in foreground.

*Engraver's Proofs.* (a) In centre, "Etc<sup>d</sup> by T. Jeavons." Scraped and drawn upon all over by Turner. *R.* (b) Lettering removed.

*BM.* Two others, with artists' names added in pencil. *BM*, *R.* *First. Pub State.* Left, "Turner R.A.;" right, "Jeavons." Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1834.

The Drawing was in the possession of the late Mrs. Thwaites.

This is one of several beautiful renderings by Turner of the romantic little town, but it is hardly as fine, I think, as the view taken from the back of the Castle, in the 'Rivers of England.'

279. LLANDBERIS LAKE, WALES. (Part XVIII, No. 3.)

*Engraved by J. T. Willmore.* 9 $\frac{5}{8}$  by 6 $\frac{7}{16}$ .

The Lake in front to left, with mountains rising all round. Low

tower on jutting point in mid-distance. Angler in water in foreground landing fish. Woman and child on bank above. Sweeping clouds with rays of sunshine.

*Engraver's Proofs.* Without any letters. (a) Before small, distant sail and smoke on left. *BM.* (b) Smoke drawn in by Turner, but before sail. Against stones in foreground Turner has written: "Pray give me some dotting drypoint among the small stones, leaving the largest." *BM.* (c) Sail and smoke added, and foreground work completed. *BM., R.*

*First Pub. State.* In centre, "J. T. Willmore." Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1834.

The Drawing is in the National Gallery of Scotland (Vaughan Bequest).

280. LEICESTER ABBEY, LEICESTERSHIRE. (Part XVIII,  
No. 4.)

*Engraved by W. R. Smith. 9 $\frac{5}{16}$  by 5 $\frac{1}{16}$ .*

The Abbey ruins low on right, behind which sun has set. Moon rising to left. River flowing past Abbey walls, and over bank and low weir to left. In front, stepping-stones, across which a girl is passing. Man, two horses, and dog to right.

*Engraver's Proofs.* Without any letters. (a) Early. Sky unfinished. Overflow of stream opposite Abbey walls, a slender streak only. Moon nearly uniform in tone. *BM., R.* (b) Work advanced throughout, but stream still undivided: *R.* (c) Stream scraped by Turner for widening and dividing into two branches. Instructions to alter perpendicular lines of reflections of stepping-stones and bank beyond. *BM.* (d) Later, with note by Turner: "These down lines [the reflections] are so unequal that they do a great deal of harm." *BM.*

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A"; right, "Engraved by W. R. Smith." Before Title, etc. Overflow stream divided into two branches, each marked by broad edge of light. Lines of reflections closer and much softened. Upper edge of moon lightened.

*Second and Later States.* As *Ludlow Castle*, No. 249. Date, 1834.

The Drawing was formerly in the Ruskin Collection.

The presence of the sun and moon at the same time in this

beautiful plate, has always been a difficulty. Probably Mr. Ruskin's solution is the right one. He says ('Notes on his Collection'):

"The sunset and moonrise thus associated, are not meant to be actually contemporaneous. Strictly, this is two pictures in one; and we are expected to think of the whole as a moving diorama."

281. CAERNARVON CASTLE, WALES. (Part XIX, No. 1.)

*Engraved by W. Radclyffe. 9 $\frac{1}{2}$  by 6 $\frac{1}{2}$ .*

The Castle in centre at water's edge; sun setting behind. Broad estuary in front. Crescent moon to left. Women bathing from boat to left.

*First Pub. State.* Left, "J. M. W. Turner R.A. del"; right, "W. Radclyffe Sc<sup>t</sup>." Before Title, etc.

*Second and Later States.* As *Ludlow Castle*, No. 249, but name of Hodgson substituted for that of Moon. Date, 1835.

The Drawing was in the Tatham sale at Christie's, March, 1908.

282. DUDLEY, WORCESTERSHIRE. (Part XIX, No. 2.)

*Engraved by R. Wallis. 9 $\frac{3}{8}$  by 6 $\frac{3}{8}$ .*

Canal in front with barges, on either side of which are chimneys and forges, pouring out flames and smoke. Town on hill behind, castle ruins high to right. Crescent moon behind town, reflected in canal.

*Engraver's Proofs.* Without any letters. One, very early, *BM*.

*First Pub. State.* Also b.a.l. Before Title, etc.

*Second and Later States.* As *Rievaulx Abbey*, No. 209, but with "Longman and C°, Paternoster Row," as publishers.

The Drawing is in the possession of Sir George Drummond, K.C.M.G.

I have already alluded to this plate (Introduction, p. 1) as one of the most deeply poetical of Turner's works. The contrast between the past and the present is so profoundly felt, so impressively rendered. The quiet, pathetic beauty of the once dominant, but now ruined feudal castle, is strikingly brought out by the forges and the busy life of the nineteenth century below. As a picture, the composition and chiaroscuro are admirable, and it has been well engraved by Wallis. The Drawing is slighter than usual. Mr. Ruskin, to whom it belonged, refers briefly to it in his 'Notes on his Collection,' ed. 1904, vol. xiii, p. 435.

## 283. BOSTON, LINCOLNSHIRE. (Part XIX, No. 3.)

*Engraved by T. Jeavons. 9½ by 6½.*

Church in centre; tall tower with hexagonal cap. Wide, still river in front, crossed below church by wooden bridge. Old houses to right; boats, sailing barges, and many figures.

*Engraver's Proofs.* Without any letters. One in *BM.*, worked on all over. In margin, sketch by Turner of tracery of window and arcade above. Lights scraped all over tower and nave of church, and on houses to right, and note added: "Town and the whole of the Church not rich enough of ornament."

*First Pub. State.* Left, "J. M. W. Turner R.A."; right, "T. Jeavons." Before Title, etc.

*Second and Later States.* As *Caernarvon Castle*, No. 281. Date, 1835.

The Drawing was at Christie's in the Feetham sale, 1895.

This is a very attractive plate. The details of the tower are delicately and carefully rendered, and the tower itself stands finely relieved against the sky.

## 284. ULLSWATER, CUMBERLAND. (Part XIX, No. 4.)

*Engraved by J. T. Willmore. 9½ by 6½.*

Lake stretching across centre of plate; hills rising behind. Calm evening effect, with horizontal rays of setting sun. Boats with women bathing; other women on shore in foreground. Cows in lake to right.

*Engraver's Proofs.* Without any letters. Two in *BM.* touched by Turner; before white sailing-boat on left. Another, touched all over in white; the mists on the hill, the smoke in central distance, the white sail on left and the reflections added, *B.* A later one, with white boat, etc., added, and instructions for foreground: "Too much of stones all too equal as to size and work—They should be smaller and smaller from the front and less [illegible]."  
*BM.*

*First Pub. State.* Also b.a.l. Foreground worked upon as directed, giving more gradation. Before Title, etc.

*Second and Later States.* As *Caernarvon Castle*, No. 281. Date, 1835.

The Drawing was at Christie's in 1877, in the Novar sale.

Turner's notes on the Trial Proofs of this beautiful plate quoted above, are one example among many of the pains he always took to get his foreground details right.

285. POWIS CASTLE, MONTGOMERY. (Part XX, No. 1.)

*Engraved by J. T. Willmore. 9 $\frac{1}{16}$  by 6 $\frac{1}{2}$ .*

Square Castle, on steep hill with terraced gardens, in mid-distance. Shallow stream in front. Man with gun in right foreground, stalking two herons, one of which is conspicuous against dark trees.

*First Pub. State.* Without any letters.

*Second and Later States.* As Dudley, No. 282. Date, 1836.

The Drawing, much faded, was recently at Christie's.

286. WORCESTER, WORCESTERSHIRE. (Part XX, No. 2.)

*Engraved by T. Jeavons. 9 $\frac{5}{8}$  by 6 $\frac{7}{16}$ .*

The Cathedral on high ground to right above the Severn, which stretches across the plate in front. Tall spire, in light, in centre, relieved against dark sky. Boats and punts in front.

*Engraver's Proofs.* Without any letters. (a) Touched by Turner and lights scraped on foliage of trees on left bank, with a note: "Less rushes." (b) Also touched and with note by Turner that the perpendicular lines of shading on water to left "Do Harm in the Water." R. (c) Nearly finished. BM.

*First Pub. State.* In centre, "Engd by T. Jeavons, 1835." Before Title, etc. Lines of shading in water much softened.

*Second and Later States.* As Dudley, No. 282. Date, 1836.

The Drawing is in the possession of the Hon. W. F. D. Smith.

287. LLANTHONY, MONMOUTHSHIRE. (Part XX, No. 3.)

*Engraved by J. T. Willmore. 9 $\frac{3}{8}$  by 6 $\frac{5}{8}$ .*

The Abbey ruins in light, in mid-distance to right, under high bare hills, seen through drifting rain-clouds. In front, river in flood between rocky banks. Three anglers under bank on right.

*Engraver's Proofs.* Without any letters. (a) Before rays of light over

Abbey ruins and over bank to right. Three, *BM*. (b) One freely touched with white and drawn on in pencil. *R*.

*First Pub. State.* Also b.a.l. Rays of light added through the rain, over Abbey ruins and on bank on right.

*Second and Later States.* As *Dudley*, No. 282. Date, 1836.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

Mr. Ruskin amusingly employs this charming plate to illustrate Turner's habit of repeating his first impressions of a place, if he painted it again in later life:

"There is a small drawing of Llanthony Abbey [also in the possession of the Trustees of the late Mr. J. E. Taylor]. It is in his boyish manner, its date probably about 1795; evidently a sketch from nature, finished at home. It had been a showery day; the hills were partly concealed by the rain, and gleams of sunshine breaking out at intervals. A man was fishing in the inmountain stream. The young Turner sought a place of some shelter under the bushes; made his sketch; took great pains when he got home to imitate the rain, as he best could; added his child's luxury of a rainbow; put in the very bush under which he had taken shelter, and the fisherman, a somewhat ill-jointed and long-legged fisherman, in the courtly short breeches which were the fashion of the time.

"Some thirty years afterwards, with all his powers in their strongest training, and after the total change in his feelings and principles which I have endeavoured to describe, he undertook the series of 'England and Wales,' and in that series introduced the subject of Llanthony Abbey. He kept the very bushes in their places, but brought the fisherman to the opposite side of the river, and put him, in somewhat less courtly dress, under their shelter, instead of himself, and then he set all his gained strength and new knowledge at work on the well-remembered shower of rain that had fallen thirty years before, to do it better. The resultant drawing is one of the very finest of his second period."—'Pre-Raphaelitism,' 1904 ed., vol. xii, p. 382.

#### 288. LONG-SHIPS LIGHT HOUSE, LANDS END. (Part XX, No. 4.)

*Engraved by W. R. Smith. 9 $\frac{1}{10}$  by 6 $\frac{7}{10}$ .*

High cliffs to right, against which a wild sea is breaking; rocky pinnacle on extreme right with cloud of sea-birds. Lighthouse on horizon to left below dark sky. Wreckage in front. Late evening effect.

*Engraver's Proofs.* Without any letters. (a) Early. Floating masts projecting in centre and at extreme right are both slender, not as broad as later. Before drifting mists at top of cliff to right. *R.* (b) Two, both touched by Turner, and with various altera-  
I.

tions in wreckage. On margin of one he has written: "Water wants filling in with work to take away the equal width. . . . [here illegible] and make the lights dashing and sharp." On the other, are further instructions to get rid of the "line-like look" of water. Both *BM*. (c) Nearly completed; floating masts mentioned in (a) much broader. Before spray on right was lightened. *R*.

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A"; right, "Engraved by W. R. Smith" (in some impressions this lettering appears partially erased). Before Title, etc. Spray lightened.

*Second and Later States.* As *Dudley*, No. 282. Date, 1836.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

This has always seemed to me one of the finest and most impressive plates of the 'England and Wales.' Although W. R. Smith has not rendered the waves, especially in the foreground, as Miller would have done, he has got the effect of the Drawing as a whole, and the execution of the sky, the cliffs, the wave breaking on the right, and the distance, is admirable.

289. BEAUMARIS, ISLE OF ANGLESEA. (Part XXI, No. 1.)

*Engraved by W. R. Smith. 9 $\frac{7}{8}$  by 6 $\frac{7}{16}$ .*

Below to left and in front, the Menai Straits. High hills filling background. On shore in mid-distance, low walls of ruined castle. Carts in shallow water, unloading ship to left.

*Engraver's Proofs.* Without any letters. (a) Very early, touched by Turner. *BM*. (b) Nearly finished, but lighter throughout than in the Published States. *BM, R*.

*First Pub. State.* Left, "Drawn by J. M. W. Turner, R.A"; right, "Engraved by W. R. Smith." Before Title, etc.

*Second and Later States.* As *Dudley*, No. 282. Date, 1836.

The Drawing is in the possession of Mr. Arthur E. Street.

290. LYME REGIS, NORFOLK [*sic*]. (Part XXI, No. 2.)

*Engraved by T. Jeavons. 10 $\frac{1}{16}$  by 6 $\frac{1}{2}$ .*

Rough sea in centre breaking on beach in foreground. Town on shore to right, below hills. Two men on low jutting cliff to right

with telescope. Dismantled ship and wreckage being hauled ashore.

*Engraver's Proof.* Touched all over and with numerous instructions by Turner. Below lower margin is written: "Very fine work. Dry-point Tower and Hills behind the waves. Houses in shade more made out like windows and chimneys." *B.*

*First Pub. State.* In centre, below plate-line, "Eng'd by T. Jeavons"; very faint. Before Title, etc.

*Second and Later States.* As *Dudley*, No. 282. Date, 1836.

The Drawing was at Christie's in 1874, in the Pattinson Sale.

The view of *Lyme Regis* here is very similar to that in Turner's earlier plate of the same subject in his 'Southern Coast of England.' The latter, however, I consider, both in design and execution, by far the finer of the two.

291. HARLECH CASTLE, NORTH WALES. (Part XXI,  
No. 3.)

*Engraved by W. R. Smith.*  $9\frac{9}{16}$  by  $6\frac{3}{8}$ .

Castle in centre on high rock above shore, village below it; sea to left. Hills beyond, with peak of Snowdon appearing above clouds. In foreground, road with woman and children.

*Engraver's Proofs.* Without any letters. Before bright lights on castle tower, and on peak of Snowdon on right. *BM.*, *R.* The lights scraped out. *B.*

*First Pub. State.* Also b.a.l. Lights added on tower and mountain.  
*Second and Later States.* As *Dudley*, No. 282. Date, 1836.

The Drawing is in the possession of Mr. George W. Vanderbilt, New York.

This is an entirely different view of Harlech from the early but masterly oil picture which Turner exhibited at the Royal Academy in 1799.

292. FLINT CASTLE, NORTH WALES. (Part XXI, No. 4.)

*Engraved by J. H. Kernot.*  $9\frac{1}{4}$  by  $6\frac{5}{16}$ .

Ruined castle in centre in mid-distance on shore. Sun sinking, and reflected in calm sea to left; brilliant sky. Group of shipping

to left of castle. Shrimpers and other figures on sands in foreground.

*Engraver's Proof.* Without any letters. Before buoy on left. Sky unfinished. *BM.*

*First Pub. State.* Left, "J. M. W. Turner R.A."; right, "James H. Kernot." Before Title, etc. Buoy added to left.

*Second and Later States.* As *Dudley*, No. 282. Date, 1836.

The Drawing is in the possession of Mr. George Coats.

*Flint Castle* is a charming plate. I know of no engraving, whether after Turner or any other painter, more completely steeped in sunshine. Mr. Ruskin writes of the Drawing as "the loveliest piece of pure water-colour painting in my whole collection." ('Notes on his Collection,' 1904 ed., vol. xiii, p. 442.)

293. LOWESTOFFE, SUFFOLK. (Part XXII, No. 1.)

*Engraved by W. R. Smith.*  $9\frac{3}{4}$  by  $6\frac{1}{2}$ .

Late twilight effect. Lighthouse to right on cliff. Town lower to left in deep shadow. Crescent moon. Rough sea in front, with boats and wreckage.

*Engraver's Proofs.* Without any letters. Before rays from lighthouse on right. Two in *BM.*, one touched by Turner; another, *R.*, also touched.

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A"; right, "Engraved by W. R. Smith." Before Title, etc. Rays from lighthouse added; also more work on cliff below, giving wooded effect.

*Second and Later States.* As *Dudley*, No. 282. Date, 1837.

The Drawing is in the possession of Mrs. Sale.

*Lowestoffe* is a very beautiful, poetical rendering of a night effect over the sea. The crescent moon and its slight, far-away reflection on the waves, are exquisitely treated.

294. KIDWELLY CASTLE, SOUTH WALES. (Part XXII, No. 2.)

*Engraved by T. Jeavons.*  $9\frac{7}{8}$  by  $6\frac{7}{8}$ .

The extensive ruins of Castle on low bank, stretching across plate. Shallow stream in front, with reeds to left; road in right fore-

ground, on which are carts and figures. Small rainbow to left; windy sky with rays of light.

*Engraver's Proofs.* Without any letters. One touched by Turner, *BM.*

*First Pub. State.* Also b.a.l.

*Second and Later States.* As *Dudley*, No. 282. Date, 1837.

The Drawing is in the possession of Lord Armstrong.

295. KESWICK LAKE, CUMBERLAND. (Part XXII, No. 3.)

*Engraved by W. Radclyffe.*  $9\frac{5}{8}$  by 6.

Lake in centre in shadow; hills rise behind. Lodore waterfall to left; rainbow to right, reflected in lake. Boat and figures on shore to left.

*Engraver's Proofs.* Without any letters. One, touched by Turner, and with notes as to foreground: "Here bold work." In another place: "Full of stones large and small." Also an illegible note, apparently instructing the engraver to make the rainbow less distinct. *BM.*

*First Pub. State.* Left, "J. M. W. Turner Del<sup>r</sup>"; right, "W. Radclyffe Sc<sup>r</sup>." Before Title, etc.

*Second and Later States.* As *Dudley*, No. 282. Date, 1837.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

The execution of this engraving is elaborate, but somewhat mechanical and not wholly satisfactory, but for all that the plate is a fine one. The Drawing is superb.

296. LLANGOLLEN, NORTH WALES. (Part XXII, No. 4.)

*Engraved by J. T. Willmore.*  $10\frac{1}{16}$  by  $6\frac{7}{16}$ .

High, wooded eminence to left in shadow, behind which are rays of setting sun. Town and bridge in mid-distance to right. Wide rapid river below to left, with angler on bank to right.

*Engraver's Proofs.* Without any letters. Three in *BM.* in various stages, all touched by Turner. On the latest is a note, referring to central hill: "All a mass of wood made out, and not in spots." (In the earlier Proofs the wood was in dark patches.) Also (referring to hills beyond bridge): "All the white pieces [?] of paper

taken away except the Town and [illegible]. Yet the whole lighter in Distance." Light clouds added in upper sky.

*First Pub. State.* Also b.a.l.

*Second and Later States.* As *Dudley*, No. 282. Date, 1837.

The Drawing was at Christie's in 1891, in the Bolckow sale.

This very beautiful plate is superbly engraved by Willmore. Turner was singularly successful in his Welsh subjects in the 'England and Wales.' Both the scenery and the atmospheric effects seem exactly to have suited his genius.

297. DURHAM CATHEDRAL. (Part XXIII, No. 1.)

*Engraved by W. Miller. 9 $\frac{3}{8}$  by 6 $\frac{3}{8}$ .*

Cathedral high on wooded bank to right above river, Castle beyond; bridge in distance to left. High trees in left foreground. Parapet on extreme right with woman and child looking over.

*Engraver's Proofs.* Left, "J. M. W. Turner R.A"; right, "William Miller." Five in *BM.*, in various stages. The earlier ones are before the light clouds in upper sky and before the rays from left. A later Proof has the rays scraped out and touched in in white, and the following note by Turner: "All the Bank is covered with Trees down to the River Edge. I want [illegible] large Trees to be made out. Excuse my saying everything you try to make [?] out by single line only, and that way too frequently done without Form has nothing characteristic of masses of light and shadow. I must beg to see you [?] with this again."

*First Pub. State.* Same lettering. Before Title, etc.

*Second and Later States.* As *Dudley*, No. 282. Date, 1836.

The Drawing is in the National Gallery of Scotland (Vaughan Bequest).

The fine, poetical Drawing of *Durham Cathedral* has been finely reproduced here by Miller. It would appear, however, from Turner's note on the Trial Proof quoted above, that this result was not achieved without some plain speaking on his part.

298. WINANDER-MERE, WESTMORELAND. (Part XXIII, No. 2.)

*Engraved by J. T. Willmore. 9 $\frac{5}{8}$  by 6 $\frac{1}{2}$ .*

Lake in centre in hazy afternoon sunshine; mountains in distance. Regatta in foreground.

*Engraver's Proof.* Without any letters. One touched by Turner, before flags in rowing boats to left and with note: "The whole of the Mountains and on the Trees too dark. The highest [? mountain] much lighter if the work will bear it without becoming rotten." *BM.*

*First Pub. State.* Also b.a.l. The distant mountains lightened.

*Second and Later States.* As *Dudley*, No. 282. Date, 1837.

The Drawing was formerly in the Gillott and Dudley collections.

This plate needs no praise. It has always been regarded, both as regards design and execution, as one of the triumphs of the 'England and Wales.' Willmore has engraved nothing finer than the sky and distance here, nor has even Miller ever surpassed them.

#### 299. WHITEHAVEN, CUMBERLAND. (Part XXIII, No. 3.)

*Engraved by W. R. Smith.*  $9\frac{1}{8}$  by  $6\frac{1}{2}$ .

Town on sea-shore in mid-distance to left; windmill on hill above. Dark, squally sky and sea to right, with two sailing ships, one caught by gleam of light. Boats and wreckage in front.

*Engraver's Proofs.* Without any letters. Two very early, and one nearly finished. *BM.*

*First Pub. State.* Left, "Drawn by J. M. W. Turner R.A"; right, "Engraved by W. R. Smith." Before Title, etc.

*Second and Later States.* As *Dudley*, No. 282. Date, 1837.

The Drawing was at Christie's in 1904 in the Dunlop Sale.

#### 300. CRICKIETH CASTLE, NORTH WALES. (Part XXIII, No. 4.)

*Engraved by S. Fisher.*  $9\frac{7}{8}$  by  $6\frac{7}{8}$ .

Ruins of castle on high, steep cliff in centre, light against black sky. Village to right below castle. Hills beyond. Sea breaking to left. Crowd of figures on sands in foreground collecting wreckage; two Revenue officers on horseback.

*Engraver's Proofs.* Without any letters. Two, both touched by Turner, with notes for the engraver. Before the letters "C. H." on stone below revenue officer on right. *BM., R.*

*First Pub. State.* Also b.a.l. "C. H." on stone. Clouds to left much darkened.

*Second and Later States.* As *Dudley*, No. 282. Date, 1837.

The Drawing is in the possession of Mr. William Newall.

The foreground here may perhaps be considered too crowded with figures, but I think Turner intended these to bring out by contrast the simple, telling effect of the Castle, seen against the storm.

**301. ROCHESTER, STROUD AND CHATHAM, MEDWAY.**  
(Part XXIV, No. 1.)

*Engraved by J. C. Varrall. 9 $\frac{7}{16}$  by 6 $\frac{1}{4}$ .*

The three towns in distance, seen from road descending hill in foreground. Rochester Castle and Cathedral conspicuous to right; Medway in wide curves in centre. Women and children in foreground, some seated, and one approaching on horseback.

*Engraver's Proof.* Without any letters. One touched by Turner.  
*BM.*

*First Pub. State.* Also b.a.l.

*Second and Later States.* As *Dudley*, No. 282. Date, 1838.

The Drawing was formerly in the Ruskin Collection.

**302. CHAIN BRIDGE OVER THE RIVER TEES.** (Part XXIV,  
No. 2.)

*Engraved by W. R. Smith. 9 $\frac{7}{8}$  by 6 $\frac{1}{2}$ .*

River falling through steep, narrow gorge in centre, between high rocky hills. Chain Bridge crosses highest point of gorge in centre. Rays of light strike across obliquely from left. Sportsman on high bank to left. Grouse in right corner.

*Engraver's Proofs.* Without any letters. (a) Before the two birds near left margin. *BM.*, *R.* (b) The two birds added, *dark R.*

*First Pub. State.* Right, "Drawn by J. M. W. Turner R.A.;" left, "Engraved by W. R. Smith." Before Title, etc. The two birds almost entirely *white*.

*Second and Later States.* As *Dudley*, No. 282. Date, 1838.

The Drawing is in the possession of Mr. Abraham Haworth.

This most beautiful and impressive plate has always been regarded as one of the finest of the 'England and Wales' Series. The Drawing is superb, and, on the whole, is well reproduced, although Miller would probably have rendered the falling water better.

## 303. RICHMOND TERRACE, SURREY. (Part XXIV, No. 3.)

*Engraved by J. T. Willmore. 9 $\frac{1}{16}$  by 6 $\frac{7}{16}$ .*

The well-known view from the Terrace; Thames in centre. Over-arching tree to right. Many figures in foreground. On extreme left, back of State carriage with footman.

*Engraver's Proofs.* Without any letters. One very early. *BM.* Later, with flower-basket only, in extreme right, and instructions by Turner: "Wheelbarrow with Basket of Flowers. More full of trees all the distance." *BM.*

*First Pub. State.* Also b.a.l. Barrow added under flower-basket on right.

*Second and Later States.* As *Dudley*, No. 282. Date, 1838.

The Drawing is in the possession of Sir Durning Lawrence, Bart.

Despite the foreground figures, this is one of the finest of Turner's many renderings of Richmond Hill and Terrace.

## 304. MOUNT ST. MICHAEL, CORNWALL. (Part XXIV, No. 4.)

*Engraved by S. Fisher. 9 $\frac{1}{2}$  by 6 $\frac{1}{2}$ .*

The Mount to left in mid-distance. Dark rain-clouds to right, above houses on shore. In foreground, figures loading wreckage on pack-horses.

*Engraver's Proofs.* Without any letters. Two, both touched and with notes by Turner. *BM., R.*

*First Pub. State.* Also b.a.l.

*Second and Later States.* As *Dudley*, No. 282. Date, 1838.

The Drawing was at Christie's in 1872, in the Leyland Sale.

## XLI

## THE SO-CALLED "HOLLOWAY'S CONTINUATION OF 'ENGLAND AND WALES'" (UNPUBLISHED)

I have endeavoured in vain to ascertain the origin and intention of the five plates and three vignettes which appear under the above

title in Mr. Stokes's list of Engravings after Turner. The late Mr. Holloway told me that many years after the painter's death, he had purchased the copper-plates and Turner's drawings for them, from a Mr. Lewis Pocock, but that he had no idea by whom they were originally commissioned, or for what purpose they were intended, nor had he ever contemplated issuing them as a "Continuation of 'England and Wales.'" He had had impressions printed from the plates, but they had failed to sell; the Drawings he had disposed of. These impressions appear to have lain by until they were purchased, not many years ago, by the Fine Art Society, who afterwards re-sold all then remaining to Mr. W. Ward.

Apart from Mr. Holloway's assurance, I find it difficult to think that the plates were ever intended for the 'England and Wales,' as the Drawings for them are so totally unlike in style. Instead of the elaboration and rich colour of that Series, these are in body colour on grey paper, and are altogether slighter and broader in treatment. The execution of the engravings is also in a certain way different, but that may be due to the engraver, J. C. Allen, having aimed at reproducing the very different effect of body colour on grey paper.

On the other hand, it is possible that, in or about 1838, the painter, seeing that the 'England and Wales' would be continued no further, may have designed vignette frontispieces for each of its two volumes. It is difficult otherwise to account for the existence of those vignettes—Turner was the last man to spend time and money without an object—unless both plates and vignettes were intended for some work illustrating the East Coast, which he may have commenced, and, as before happened, afterwards thrown aside. It will be observed that all the subjects are taken from that part of England, although one of them—*Dunwich*—has erroneously passed under the name of a Kent coast village. Possibly the publication of these facts and surmises may lead some day to the origin of the Series being cleared up.<sup>1</sup>

<sup>1</sup> Should this meet the eye of the owner of any of the eight Drawings, I should be extremely obliged if he would examine the back, and kindly inform me if it bears a date or inscription of any kind.

## 305. LOWESTOFFE LIGHTHOUSE (Vignette). Unpublished.

*Engraved by J. C. Allen. c. 5 by 6 $\frac{1}{16}$ .*

Full moon, low down, reflected on sea to right. Lighthouse tower on mound in left foreground. Roofs of houses below.

*Engraver's Proof.* Left, "Drawn by J. M. W. Turner"; right, "Etched by J. C. Allen." Sky unfinished; upper part of moon quite clear, but belts of cloud across lower part. *BM.*

*Finished State.* "R.A." added after "Turner"; "Etched by" altered to "Engraved by." Clouds across moon much softened and now nearly uniform in tone.

The Drawing, on grey paper, was in the Novar Sale in 1877.

## 306. HARBOROUGH SANDS (Vignette). Unpublished.

*Engraved by J. C. Allen. c. 5 by 6 $\frac{5}{8}$ .*

Flat, sandy shore, with many figures of fishermen and fish-women in foreground. Headland across bay to left; tower on point. Fishing-boats ashore on right. Setting sun reflected in water.

*Finished State.* Left, "Drawn by J. M. W. Turner"; right, "Engraved by J. C. Allen."

The Drawing, on grey paper, was exhibited at Manchester in 1857 by Mr. Lewis Lloyd.

Is this really 'Happisburgh' or 'Hasborough' on the Norfolk coast, between Cromer and Yarmouth? I can find no such place as Harborough.

## 307. ORFORD CASTLE AND CHURCH (Vignette). The Open Etching only.

*Engraved by J. C. Allen. c. 4 $\frac{3}{8}$  by 5 $\frac{1}{2}$ .*

Castle to left, church to right, facing one another; each on slight eminence; houses in dip between. Still water of harbour in front, with row-boat in foreground.

*The Open Etching.* Left, "J. M. W. Turner, R.A."; right, "Etched by J. C. Allen." *BM., R.*

The Drawing, on grey paper, was in the Novar Sale in 1877.

## 308. ALDBOROUGH. Unpublished.

*Engraved by J. C. Allen. 9 $\frac{3}{4}$  by 6 $\frac{11}{16}$ .*

Church and town on rising ground to left; white smoke from two chimneys conspicuous beyond. Flat shore in front, with sea to right. Dark storm approaching. In right foreground, many men with horses unloading smack.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner, R.A.;" right, "Etched by J. C. Allen." Four, in various stages, *R.* Also *BM.* and *T.*

*Finished State.* "Etched by" altered to "Engraved by." Sky lighter than in earlier states, and lights on town, foreground figures, etc., brighter. *BM., R.*

The drawing, on grey paper, was in the collection of the late Mr. F. Stevenson.

309. DUNWICH (*WRONGLY CALLED 'DYMCHURCH'*). Unpublished.

*Engraved by J. C. Allen. 10 by 6 $\frac{1}{8}$ .*

Ruined church and remains of other buildings, on cliff to right above sea, which is breaking below. Men launching boat through surf in foreground. Many figures to right on shore. Vivid lightning overhead.

*Engraver's Proofs.* A series, *BM.* The earlier ones with left, "Drawn by J. M. W. Turner R.A.;" right, "Etched by J. C. Allen," and before any lightning; later ones have the lightning added and the lettering removed, but traces of "J. C. Allen" are still visible. Most of these are touched and worked upon by Turner. The latest have the lettering as in *Aldborough*, No. 308, but the clouds in the upper sky to the left of the church tower are not fully lightened. Another similar, *R.*

*Finished State.* Lettering as above. Clouds lightened.

The Drawing, on grey paper, was in the collection of the late Mr. F. Stevenson.

## 310. ORFORDNESS. Unpublished.

*Engraved by J. C. Allen. 9 $\frac{7}{8}$  by 7.*

Rough sea in front, with wrecked fishing-boat drifting on flat

shore beyond. Tall lighthouse to left and lower one to right. Ruined castle and church in distance. Many row-boats round wrecked ship.

*Engraver's Proofs.* Left, "Drawn by J. M. W. Turner R.A." ; right, "Engraved by J. C. Allen." In various stages, all with sky on right darker than in Finished State. *BM., R., T.*

*Finished State.* Same lettering. Sky on right lightened.

The Drawing, on grey paper, is in the possession of Mr. Abraham Haworth.

### 311. LOWESTOFFE. The Open Etching only.

*Engraved by J. C. Allen. 10 by 7.*

Sea in front. Town on cliffs on right, with lighthouse at highest point. Lightning striking sea beyond town. Many fishing-boats on left. Rays from sun behind bank of clouds in centre.

*The Open Etching.* Left, "Drawn by J. M. W. Turner, R.A." ; right, "Etched by J. C. Allen." *BM., R.*

The Drawing, on grey paper, is in the possession of the Trustees of the late Mr. J. E. Taylor.

### 312. WHITBY. The Open Etching only.

*Engraved by J. C. Allen. 10 by 7½.*

Harbour in front. Abbey ruins in centre on hill. Church and town below to left; sea beyond. Ship-building yard in left foreground with fire and smoke.

*The Open Etching.* Left, "Drawn by J. M. W. Turner R.A." ; right, "Etched by J. C. Allen." *R., T.*

I do not know where the Drawing is.



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WESTMINSTER GAZETTE:—"Mr. W. G. Rawlinson's Catalogue of the 'Liber Studiorum' of Turner has for nearly thirty years been the standard work on the subject, and the new revised edition which is now published may be said to contain the whole of knowledge in this branch of Turner's art. It is, indeed, as nearly perfect an example of *expertise* as may be found among the works of specialists, for it is at once extremely painstaking and scholarly so far as facts are concerned, and (what is less common in works of this kind) sympathetic and discriminating in its artistic criticism. . . . A book of this kind could on no account have been written to order."

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